

RE-DEFINITIONS

THE SEMINAR STUDIO OF THEOHARIS DAVID

EDITED BY BRENDAN SHEEHAN



RE-DEFINITIONS

Theoharis David Seminar Studio
School of Architecture
Pratt Institute

Edited by Brendan Sheehan
Design layout by Brendan Sheehan

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Self-published.
Printing by Blurb.
<http://www.blurb.com/>

2011

R E - D E F I N I T I O N S

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Theoharis David

INTRODUCTION

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Guest Speakers

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“RE-DEFINITIONS”

This Pratt School of Architecture undergraduate research seminar studio was meant to identify and analyze contemporary global urban and sub-urban phenomena which are redefining what is architecture and who makes it.

Introduction and Intent

The creation of this course was prompted by my curiosity and self-critical thinking as an architect/educator and by what I experienced and observed in places like Greece, Cyprus, Spain the Middle East and backyard neighborhoods of cities such as Istanbul, Berlin, Cairo, Athens, Barcelona and of course New York. It was also triggered by what I read sometimes on the front pages but often on the back pages of newspapers worldwide, and not very much by the popular architectural press or introverted architectural dialogues often scripted in unintelligible jargon and misused terms.

The seminar was meant to “empower” students, a 60’s retro term, with perceptions along with on the ground facts and realities that will insure their ‘relevance’ another retro term, as architects in a radically evolving world full of learning possibilities and creative opportunities where least expected.

Course Scope

The seminar, consisting of a series of faculty and student presentations and discussions which looked to redefine, demystify, and put into perspective current buzz words and catch-all terms such as sustainability, “green” buildings and historical terms such as modernism etc. while also bringing to the student’s attention evolving geo-and socio-

political phenomena such as buffer zones and the occasional and temporal city, all of these phenomena related to and impacting on what is architecture and who is making it.

Each student was asked to engage the subject matter through individual research and class presentations, thus offering their own re-definition of the topics presented.

The content of the research was intended to provoke in-depth discussions with implicit architectural possibilities as a conflation of personal re-definitions and interests related to the subject. In a participatory sense, students benefited from having cognitive horizons expanded articulating a contemporary definition of architecture that might inform creative and professional possibilities in the future.

Research Assignments

This publication documents individual student research presentations between 2007– 2010, which were meant to identify for each topic, using precedents whether actual, historic, literal or metaphoric that is representative of the topic and subject matter. The presentation method was Power Point followed by a student faculty discussion and critique.

Theoharis David FAIA, is professor of architecture and former chair of Graduate Architecture at Pratt Institute. He is the principal of Theo. David Architects practicing internationally.

Brendan Sheehan

PROLOGUE

It would seem every course in the formative education of an architect asks – *What is Architecture?* As innocuous as it may appear, the question belies a deeper existential crisis in the profession. Through the course of history, Architecture has laid claim through an ad-hoc post-rationalization, to built form that was never designed by architects, (pyramids, 15th century cathedrals, and ancient Greek temples being a few examples), and in turn, disregarded much of its modern offspring (tract housing, shopping malls and urban planning).

Today architects may account for only a small percentage of built form, but the act of architecture has become self-aggrandizing and insular. What should be termed as differentiation and specialization, necessary to accommodate the broad responsibilities of the profession in a modern context has translated as a shedding of culpability and interest. The early modernists believed they might design anything and everything, yet today new, separate, influential professions, such as construction administration and urban planning have emerged in part from this conceptual disjunction. Thus, while the distinction as *architectural management* or *architectural planning* is mute, the inherent decontextualized manner of thinking in architectural education is not.

Central to the premise of the *Redefinitions* publication, is a question about architecture's influence in society, which is applicable to both the expression of the built form and the

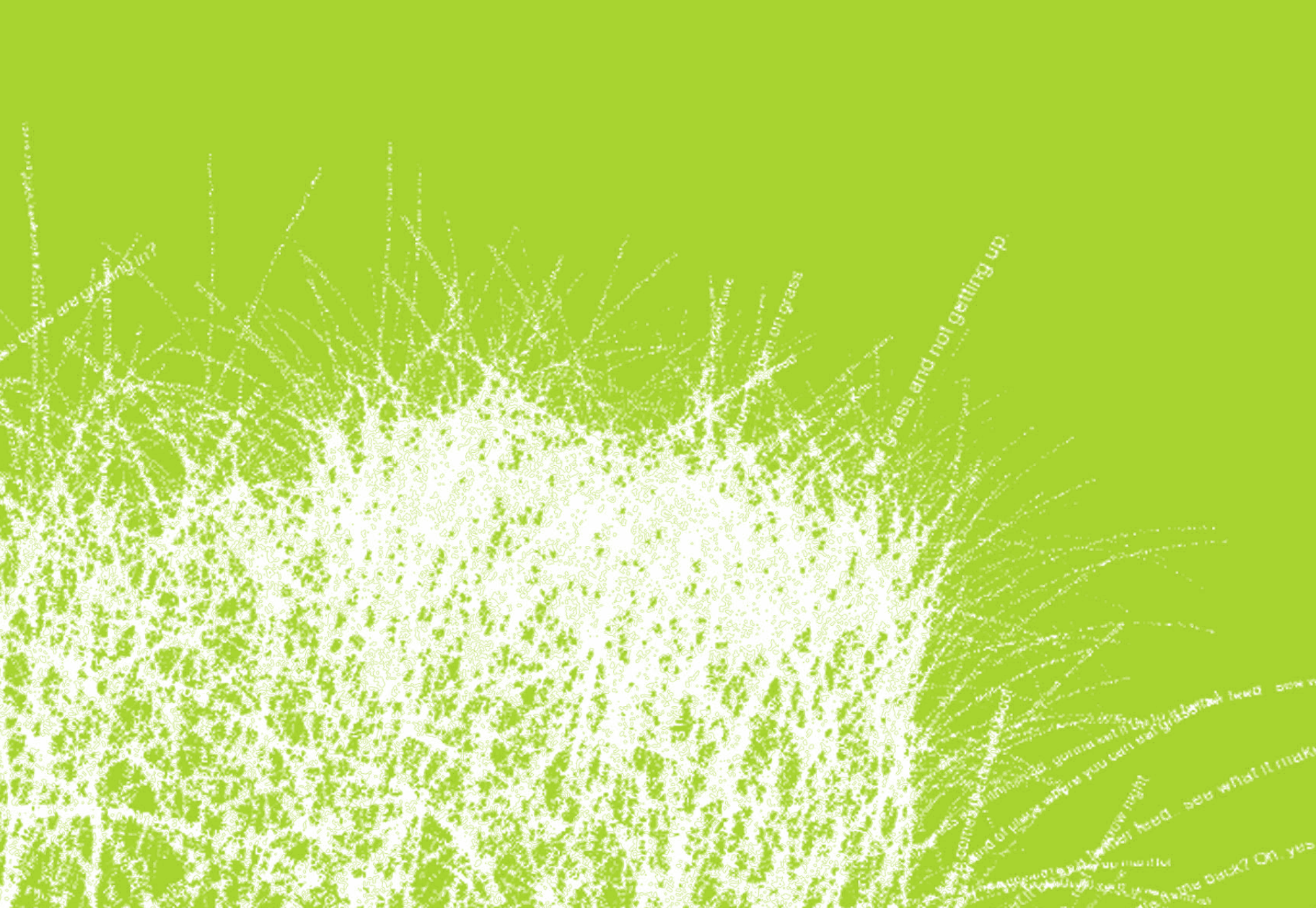
perceived influence on culture and policy making. Essentially, on what terms can or should architects comment on culture, when society and the built environment is often construed as little more than a spatial drawing board. In this manner, what is built may not be architecture, and what is new *should* be architecture, aesthetically speaking. The architecture profession's self-awareness has cycled through an alphabet soup of "isms", and still it is no closer to overcoming the impulse to think formally about design challenges that are ugly.

One might argue that architecture pedagogy is politicized; new technologies beget new design techniques and yet more jargon, but it may be more prudent to think of teaching as a euphemism for a pervasive impotence. Evidently, there are too few courses in academia that contextualize architecture within global values, technologies and paradigms that are in perpetual flux. Serving these extraneous interests in a meaningful way demands an empathetic understanding.

The *Redefinitions* publication reflects a dedicated, sincere attempt to frame a polemic for architecture from a position outside of itself, engaging a blind spot without lenses colored by design. Strikingly, students have risen to the epistemological challenge, some seeking an all-encompassing narratives, others presenting insights through focused critiques. This volume represents a selection of the best thinking over a series of seminars, edited for content, length and graphic consistency.



SUSTAINABILITY



the cows are grazing in?

to get a full

down on grass

grass and not getting up.

the cows are grazing in?
to get a full
down on grass
grass and not getting up.
the cows are grazing in?
to get a full
down on grass
grass and not getting up.

Sustainability

ABSTRACT

Defining Sustainability

Past/FutureCase Studies: Cyprus, Barcelona, Athens

Sustainability is a popular, contemporized and often misunderstood term, reflecting a practice that has existed for thousands of years. In the past, it had been the natural instinct of humans to foster a sustainable environment unfettered by the materialistic demands of today's affluent consumer-obsessed societies. Historically, methodologies which can be characterized as sustainable, have allowed the growth and development of diverse societies worldwide.

Sustainable growth was born out of a necessity for humans to enter into a symbiotic and balanced relationship with their endemic environment in order to survive. In the modern world, our alienation from the environment has compelled us to import this term into our design and development consciousness as an abstract concept.

The diminishing of the environment has impacted our everyday lives. In response we have

sought to apply modern technologies manufactured at tremendous cost, that often exploit the very environment they were meant to protect and preserve.

All that remains is an often-desperate response to our instinct for survival. Contentious subjects critiqued in the following chapter illustrate challenges facing the way we have traditionally related to, understood and respected the environment.

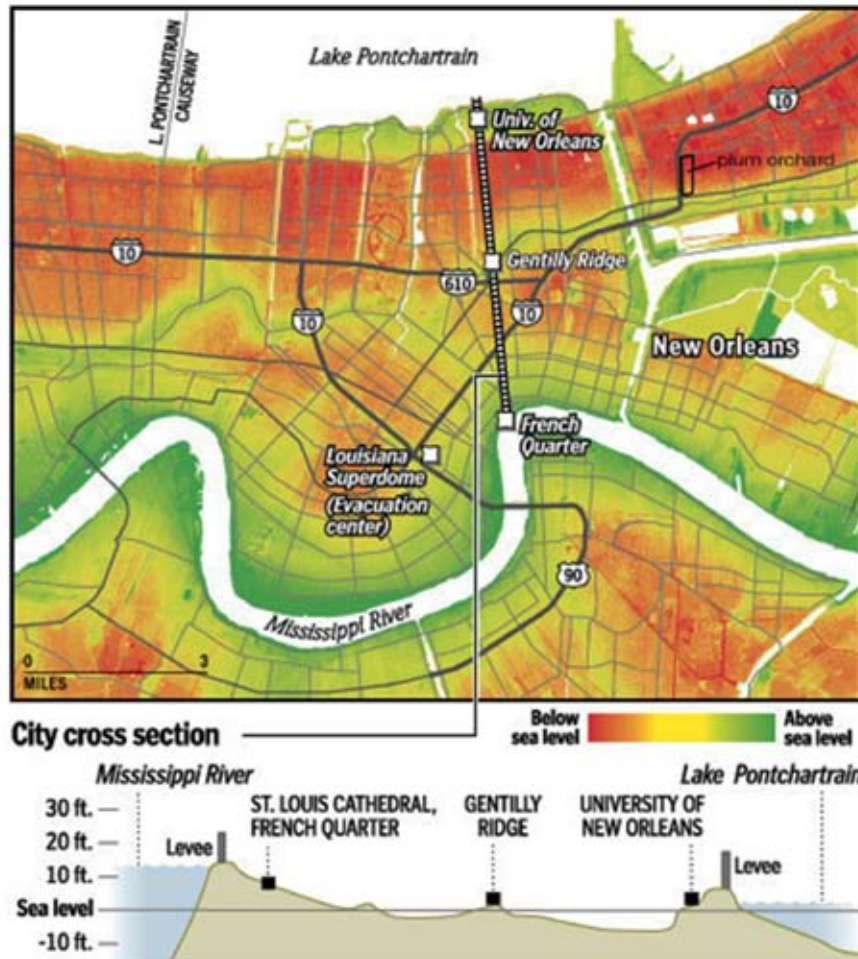
Fundamentally at issue is the nature of the sustainable urban/suburban landscape. The ideas presented here may not offer specific solutions or technologies, but through analogs and precedent, help define the polemic with critical questions. In this sense, the act of architecture can function as as a lens to enhance in its unique way, an understanding of the past in relation to complex contemporary issues.

sustainability and the dilemma of new orleans

Key to the development of sustainable architecture is a deep understanding of place, time, and the collective human knowledge of dwelling in the environment. Relatively recent (in the timeline of human existence) technologies have largely led architecture down a path where it can seal itself in a glass box where the aesthetic ego rules supreme: its back turned to the world beyond and its critical edge dulled.

As a "buzzword," sustainability has all too often become an added bonus to an architectural design rather than a critical component of its process. Its use seems to exist largely so that architects can feel good about themselves. *After touting the usual laundry list of sustainable design features, a classmate began to explain a system of elevated walkways for the Plum Orchard neighborhood that would both eliminate the impervious surface created by standard concrete sidewalks and also allow the residents to move about the neighborhood without needing to contact the mud created by frequent rainfall. To this I commented:

"Maybe if you live in a place where it rains a lot, getting muddy is part of the experience of actually living there."



sustainability and plum orchard,
new orleans (4/20)

The essential assignment of the studio was to rebuild the housing stock of the Plum Orchard neighborhood with improved and sustainable alternatives to what existed before Hurricane Katrina. However, as shown on the left the neighborhood is entirely below sea level and thus an inherently unsustainable environment.



Rebuilt Lower Ninth Ward Levee



New Orleans marsh land below Lake Pontchartrain



A house in Plum Orchard

A clear problem in the aftermath of the Hurricane is vast piles of debris, most non-degradable and even toxic strewn across the landscape in the destruction of architecture. Most of this debris will end up in landfills.

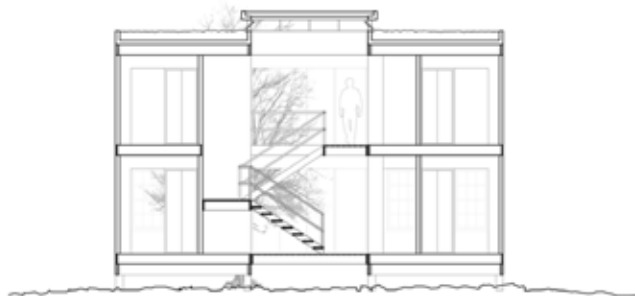
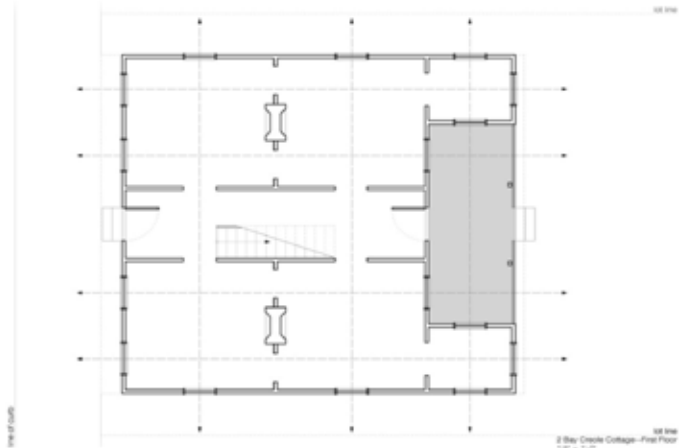


sustainability and plum orchard, new orleans (12/20)

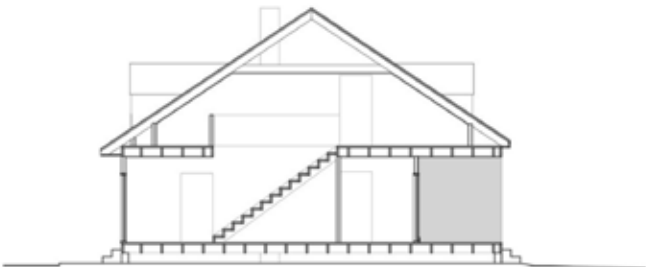
returning to the studio

Upon return from the site visit, the studio turned its attention to the design of "sustainable" site strategies and housing designs for the Plum Orchard neighborhood, though I myself decided that as an inherently unsustainable city, it is not only impossible to build truly sustainable designs by applying the in vogue methods when it is clear that within 30 years (for its entire history, New Orleans has suffered severe storm damaged approximately every 30 years) it too will end up as mountains of useless debris, but it is also hypocritical and, in my view, unethical to make such claims as an architect.

At this point in the semester, it was too late for me to leave the studio and I could not participate in a project with which I had ethical disagreements. At the same time, it was also simply not an option to merely do nothing for the rest of the semester. Stuck in this conflict, I redefined the rules of the studio for myself and set out to question what it means to dwell sustainably in an inherently unsustainable environment. In brief, I found the most important considerations to be place, time, and an acceptance of collective human history.



Proposed Center Hall Cottage Type - Cross Section at Center Hall
1/8" = 1'-0"



2-Story Cottage - Section at Fifth Bay
1/8" = 1'-0"

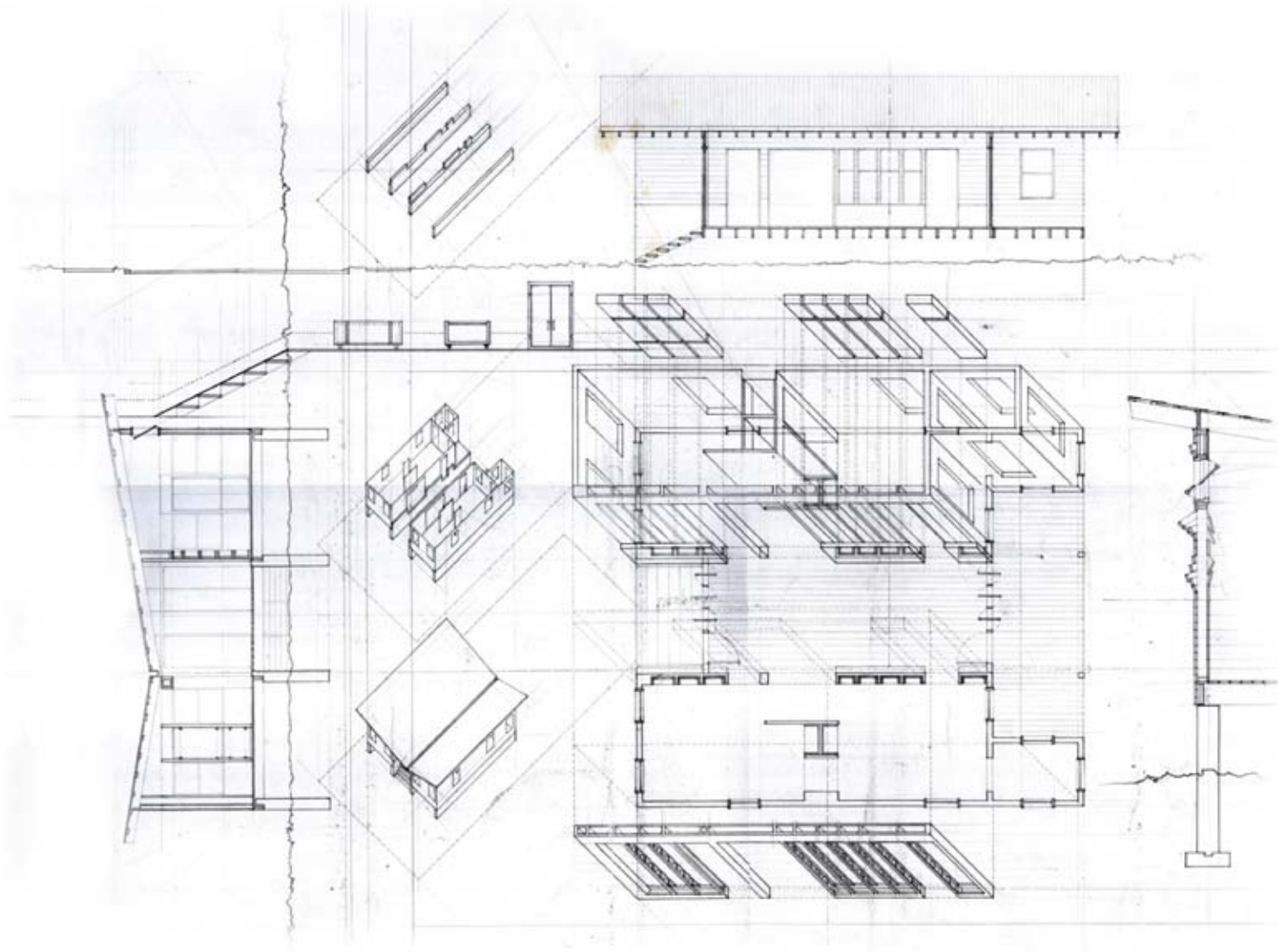
sustainability and plum orchard, new orleans (18/20)



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A break in the project came with this sketch. It begins with the assumption that within the next few generations, despite efforts to the contrary, New Orleans will simply no longer be inhabitable. In the meantime, how does the house exist as a dwelling, how does the natural environment gradually return around it, and what happens to it when the city is no longer inhabitable?





sustainability as fashion

current trends may frame the idea of 'green architecture' as a new mode of design . but any superficial approaches must be reevaluated so that sustainability is not simply accessorizing with technology

biomimicry

bios life mimesis to imitate

animals, plants, and microbes are the consummate engineers. nature has found what works, what is appropriate, and most importantly, what lasts on earth - after 3.8 billion years of research and development, failures are fossils, and what surrounds us is the secret to survival

like the viceroy butterfly imitating the monarch, we humans can imitate the most efficient organisms, studying nature as precedent

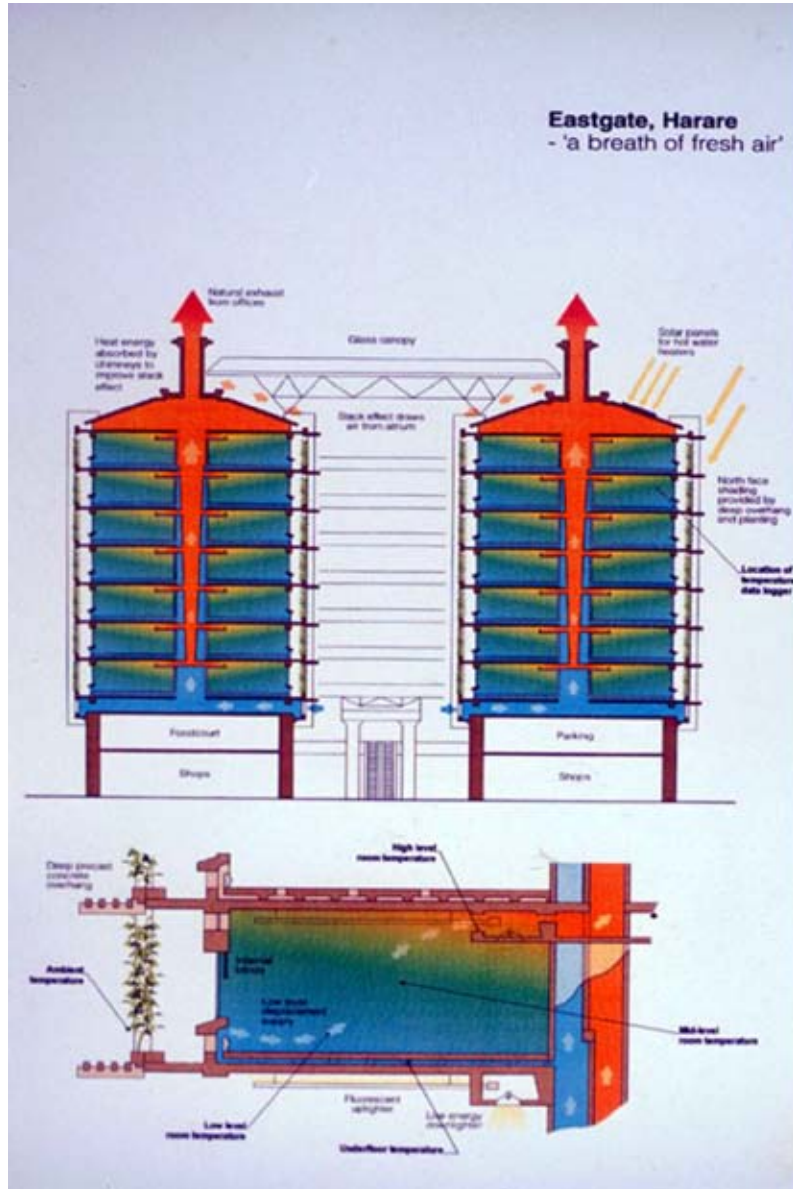
the conscious emulation of life's genius is a survival strategy for the human race, a path to a sustainable future

green
is the new black



inside the termite mound, insects farm fungus for consumption. this fungus must be kept at an optimum temperature. by carefully adjusted convection currents air is sucked in at the lower part of the mound, down into enclosures with muddy walls and up through a channel to the peak of the termite mound. the termites constantly dig new vents and plug old ones to regulate the temperature. so, if the air from outside the termite mound is warmer it should warm up the inside of the termite mound. on the other hand if the air is cooler it cools the termite mound. that way, the fungus in the mound should be kept at an optimum temperature

termite mounds include flues which vent through the top and sides, and the mound itself is designed to catch the breeze. as the wind blows, hot air from the main chambers below ground is drawn out of the structure, helped by termites opening or blocking tunnels to control air flow.



architect mike pearce
engineers arup

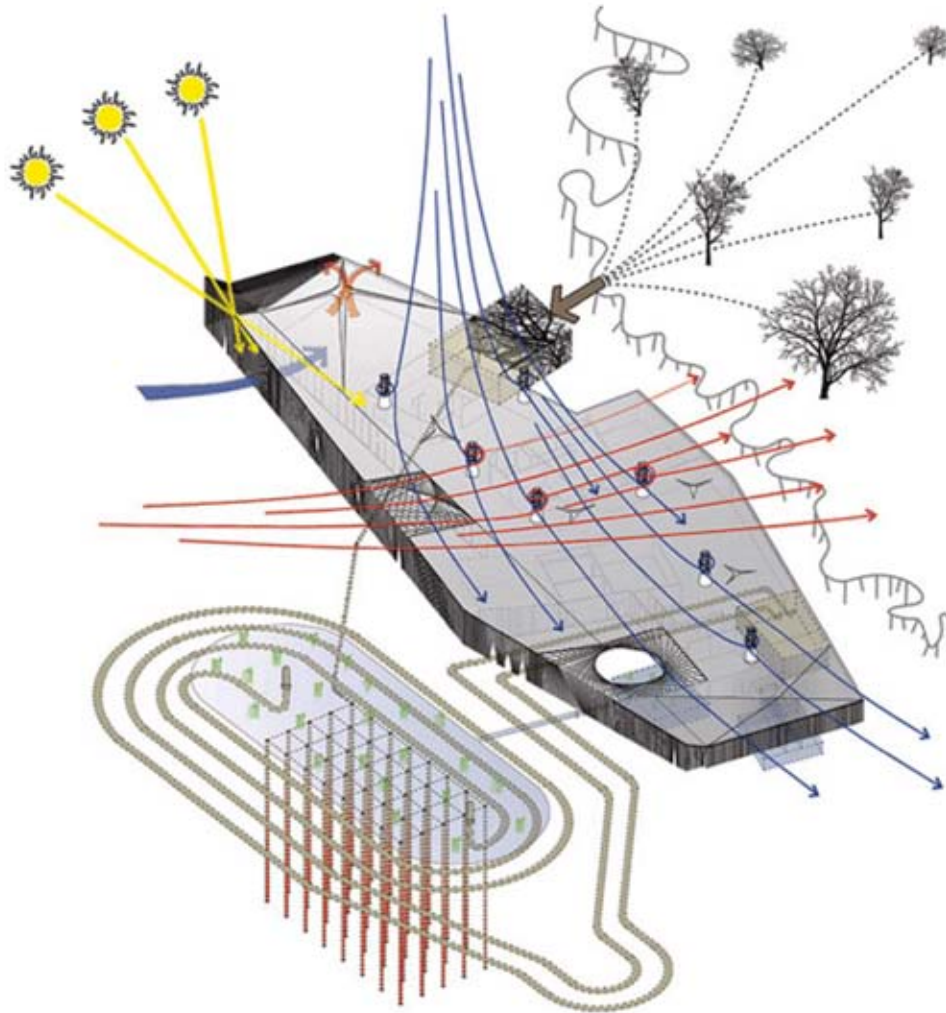
the Eastgate complex has a ventilation system which operates in a similar way. this is made possible by the fact that the building is largely made up of concrete. Air drawn from outside is either warmed or cooled by the building mass depending on which is hotter, the building concrete mass or the air. It is then vented into the offices to regulate the temperature there before leaving the building through chimneys at the top. The complex consists of two buildings side by side that are separated by an open space which is covered by glass and open to the breezes. Air is drawn from the open space by fans on the first floor. It is pushed up vertical supply sections of ducts that are located in the central spine of each building. At each floor level it enters a horizontal duct which lies between the ceiling concrete slab of one office and the floor slab of the office above. When the air leaves the horizontal ducts it enters the office above through low level grilles. This fresh air replaces stale air which rises and exits through exhaust ports in the ceiling. It then enters the exhaust section of the vertical ducts before it is flushed out of the building through the chimneys.



architect mike pearce
engineers arup

31

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green features

- geothermal heat pumps
- earth tubes
- bio mass boiler
- wind turbines
- water collection systems



located in hegewish marsh and near the city's active and inactive steel mills, the center is located for studying migratory birds, hence the design is conceived of a nest to connect the avian and industrial roots of the building. like a bird constructing a nest, the design makes use of abundant, nearby materials, in this case, salvaged steel and slag, a by-product of steel production. for example, various types of salvaged steel are bundled together like twigs to form the building's column structure. slag is used as aggregate in the terrazzo floors. a basketlike mesh of recycled bar stock and rebar encloses an outdoor porch



the Eastgate Centre's design is a deliberate move away from the "big glass block". Glass office blocks are typically expensive to maintain at a comfortable temperature, needing substantial heating in the winter and cooling in the summer. They tend to recycle air, in an attempt to keep the expensively conditioned atmosphere inside, leading to high levels of air pollution in the building. Artificial air-conditioning systems are high-maintenance, and Zimbabwe has the additional problem that the original system and most spare parts have to be imported, squandering foreign exchange reserves.

no direct sunlight must fall on the external walls at all and the north façade [direction of summer sun] window-to-wall area must not exceed 25%. a balance between artificial and external light to minimize energy consumption and heat gain. They said all windows must be sealed because of noise pollution and unpredictable wind pressures and temperatures, relying on ducted ventilation. Above all, windows must be light filters, controlling glare, noise and security. the windows have adjustable blinds, but Pearce also used deep overhangs to keep direct sun off windows and walls. deep eaves are a traditional solution in Africa, shading the walls completely from the high summer sun, while allowing the lower winter sun to warm the building in the morning.

ford calumet environmental center
calumet, illinois

bird nest



Methane Capture [Energy Source]

Pig City

In 2000, pork was the most consumed form of meat at 80 billion kg per year. Recent animal diseases such as Swine Fever and Foot and Mouth disease are raising serious questions about pork production and consumption.

Two opposing reactions can be imagined. Either we change our consumption pattern and become instant vegetarians or we change the production methods and demand biological farming.

With a production of 16,5 million tons of pork, The Netherlands is the chief exporter of pork within the European Union. In the case of organic farming, pigs would be fed with 100% grain, leading to a required 130% more field surface due to the reduced grain production. This would mean that 75 % of the Netherlands would be dedicated to pigs.

Pig City studies the combination of organic farming with a further concentration of the meat production area, avoiding unnecessary transportation and distribution, and thereby reducing the spread of diseases.

the two vehicular systems overlap eachother in section, to allow seperation between the two.

parking and personal vehicles travel through elevated arterries splitting the market into rectangular units, while freightrucks move through the ground level to acces vendors directly.



fig. 85 Pig City Vertical Farming [MVRDV KM3]



fig. 86 Pig City Farming [MVRDV KM3]

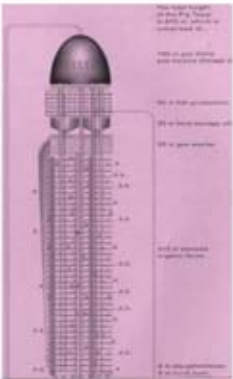


fig. 87 Pig City Tower [MVRDV KM3]

STERKSEL, the Netherlands — The cows and pigs dotting these flat green plains in the southern Netherlands create a bucolic landscape. But looked at through the lens of greenhouse gas accounting, they are living smokestacks, spewing methane emissions into the air. That is why a group of farmers-turned-environmentalists here at a smelly but impeccably clean research farm have a new take on making a silk purse from a sow's ear: They cook manure from their 3,000 pigs to capture the methane trapped within it, and then use the gas to make electricity for the local power grid. Rising in the fields of the environmentally conscious Netherlands, the Sterksel project is a rare example of fledgling efforts to mitigate the heavy emissions from livestock. But much more needs to be done, scientists say, as more and more people are eating more meat around the world. High-tech fixes include those like the project here, called "methane capture," as well as inventing feed that will make cows belch less methane, which traps heat with 25 times the efficiency of carbon dioxide. California is already

The farm uses 25 percent of the electricity, and the rest is sold to a local power provider. The leftover mineral slurry is an ideal fertilizer that reduces the use of chemical fertilizers, whose production releases a heavy dose of carbon dioxide.

Meat Consumption and CO₂ Emissions

According to a report by the United Nations Food and Agriculture Organization, livestock generates 15 percent of greenhouse gas emissions. The problem is expected to grow, as developing countries increase their consumption of meat and byproducts.

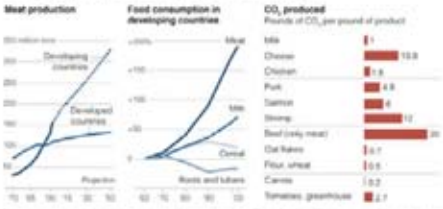


fig. 88 Meat Consumption+CO₂ Emissions [New York Times]

Producing a pound of beef creates 11 times as much greenhouse gas emission as a pound of chicken and 100 times more than a pound of carrots, according to Lantmannen, the Swedish



fig. 89 Pig Farm [New York Times]

Sustainable City

Foster + Partners is designing the world's first zero-carbon, zero-waste city in Abu Dhabi. Named Masdar City, which means "the source," the 1,483-acre project will include commercial and manufacturing space dedicated to developing ecofriendly products, housing, a university, and the headquarters for Future Energy Company, which is spearheading the initiative.

Masdar will be car-free, shaded paths will make walking more bearable in the region's extreme climate. Land surrounding the city, which is 20 miles outside the center of Abu Dhabi, will contain wind and photovoltaic farms, as well as research fields and plantations that will supply crops for the city's biofuel factories. These fields will also help reduce waste by acting as carbon sinks to offset gases produced in the factories—and they will be irrigated with gray water drawn from the city's water treatment plant.

Masdar will employ a variety of renewable power sources. Among the first construction projects will be a 40 to 60 megawatt solar power plant, which will supply power for all other construction activity. This will later be followed by a larger facility, and additional photovoltaic modules will be placed on rooftops to provide supplemental solar energy totaling 130 megawatts. Wind farms will be established outside the city's perimeter capable of producing up to 20 megawatts. The city will also attempt to reduce waste to zero. Biological waste will be used to create nutrient-rich soil and fertiliser. In addition, Masdar plans to host the world's largest hydrogen power plant.

Foster + Partners

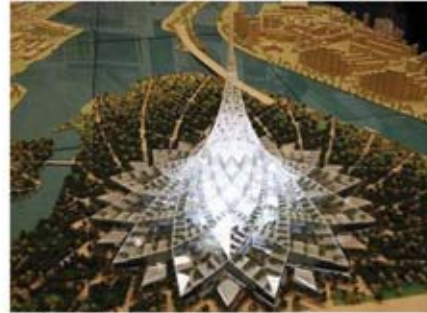


fig. 81 Crystal Island

The Crystal Island is not just an unusual huge building, it is a building-city. The building will host about 3000 hotel rooms, about 900 serviced apartments, a school, exhibition spaces, theaters, retail and catering businesses, two public viewing platforms, at 150 meters and 300 meters, it's not just a building anymore. It's small city. The exterior facade will use solar responsive panels which, along with wind turbines, will generate electricity for the huge tower. Natural ventilation will be provided thanks to numerous strategically placed large atriums.



fig. 82 Masdar City

Masdar Development is a 6 million square meter project in the United Arab Emirates. Its goal: to achieve a zero carbon and zero waste community.

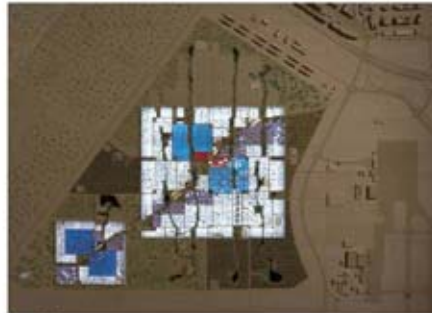


fig. 83

fig. 85 Masdar City Grid

Construction of this large-scale project will occur in two well-planned phases. In phase one of the project a large solar photovoltaic power plant will be built as a central energy source. In phase two urban growth will occur. The site is located in close proximity to Abu Dhabi's transportation infrastructure, which will allow for easy access to and from surrounding communities. An efficient network of rail, road and public transit will link the city to central Abu Dhabi and the international airport.

fig. 86 Masdar City

The city itself will be car free, connected to surrounding communities by a network of existing road and new rail and public transport routes.



fig. 84

MEX_068

Urban Agriculture

By the year 2050, nearly 80% of the earth's population will reside in urban centers. Applying the most conservative estimates to current demographic trends, the human population will increase by about 3 billion people during the interim. An estimated 109 hectares of new land [about 20% more land than is represented by the country of Brazil] will be needed to grow enough food to feed them, if traditional farming practices continue as they are practiced today. At present, throughout the world, over 80% of the land that is suitable for raising crops is in use [sources: FAO and NASA]. Historically, some 15% of that has been laid waste by poor management practices. What can be done to avoid this impending disaster?

The concept of indoor farming is not new, since hothouse production of tomatoes, a wide variety of herbs, and other produce has been in vogue for some time. What is new is the urgent need to scale up this technology to accommodate another 3 billion people. An entirely new approach to indoor farming must be invented, employing cutting edge technologies. The Vertical Farm must be efficient [cheap to construct and safe to operate]. Vertical farms, many stories high, will be situated in the heart of the world's urban centers. If successfully implemented, they offer the promise of urban renewal, sustainable production of a safe and varied food supply [year-round crop production], and the eventual repair of ecosystems that have been sacrificed for horizontal farming.



fig.77 Living Tower [SOA Architects]

Advantages

Year-round crop production; 1 indoor acre is equivalent to 4-6 outdoor acres or more, depending upon the crop [e.g., strawberries: 1 indoor acre = 30 outdoor acres]
- No weather-related crop failures due to droughts, floods, pests

- Food is grown organically; no herbicides, pesticides, or fertilizers.
- Virtually eliminates agricultural runoff by recycling black water.
- Returns farmland to nature, restoring ecosystem functions and services.
- Greatly reduces the incidence of many infectious diseases that are acquired at the agricultural interface.
- Converts black and gray water into potable water by collecting the water of evapotranspiration.
- Adds energy back to the grid via methane generation from composting non-edible parts of plants and animals.
- Dramatically reduces fossil fuel use [no tractors, plows, shipping.
- Converts abandoned urban properties into food production centers
- Creates sustainable environments for urban centers
- Could reduce the incidence of armed conflict over natural resources, such as water and land for agriculture



fig. 78 Pig City [MVRDV]



fig. 79 Verticle Farming [Work AC]



fig. 80 Fougéron Architecture

CO2 Air Extraction

One of the most popular possibilities , as to where the CO2 will be redirected once captured is back into greenhouses to speed plant growth.

According to numerous studies, increasing the outdoor air 380 - 390-ppm CO2 content in the Greenhouse to around 1,000 ppm increases the crop production about 30 - 50 %.

there is a simple technology using co2 emission directly at the factory site to feed algae with. and then use the harvested algae to feed animals or fertilize soil or even process it to biodiesel.

A device with an opening of one square meter can extract about 10 tons of carbon dioxide from the atmosphere each year. If a single device were to measure 10 meters by 10 meters it could extract 1,000 tons each year. On this scale, one million devices would be required to remove one billion tons of carbon dioxide from the atmosphere.

According to the U.K. Treasury's Stern Review on climate change, the world will need to reduce carbon emissions by 11 billion tons by 2025 in order to maintain a concentration of carbon dioxide at twice pre-industrial levels.

Lackner estimates that an area of sodium hydroxide about the size of a large TV screen (not your massive plasma media center, but a 20 inch diagonal) and a meter in depth, could absorb 20 tons of CO2 a year- the annual emissions of one average American or 15,000 cars. Paired with a windmill, a carbon-capture tree could generate about 3 megawatts of power.

This means that CO2 emissions can be captured from nearly all large-emitting sources-from stationary factories and power plants to cars and planes in motion. Airplane emissions can be captured next to the runway, or China's emissions can be captured on the coasts of Los Angeles! These synthetic trees can "thrive" in any location.

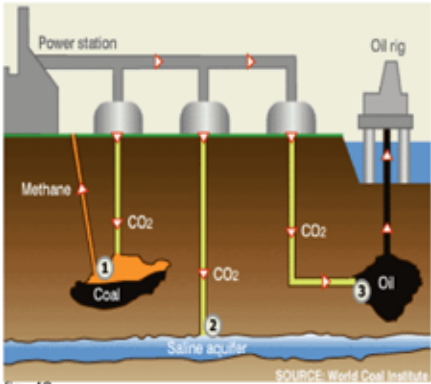


fig. 49

1. CO2 pumped into disused coal fields displaces methane which can be used as fuel
2. CO2 can be pumped into and stored safely in saline aquifers
3. CO2 pumped into oil fields helps maintain pressure, making extraction easier



fig. 50 Air Extractor

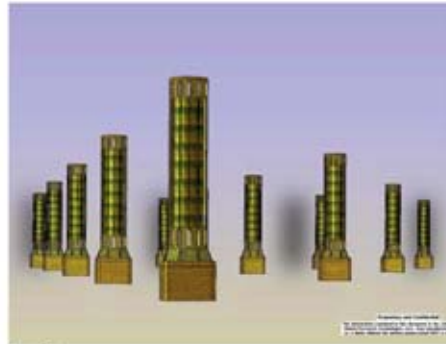


fig. 51

fig. 50 Klaus Lackner from Columbia University have achieved the successful demonstration of a bold new technology to capture carbon from the air. The "air extraction" prototype has successfully demonstrated that indeed carbon dioxide (CO₂) can be captured from the atmosphere. This is GRT's first step toward a commercially viable air capture device.

Each of these CO₂ scrubbers would remove (from the air) 90,000 tons of CO₂ per year, an amount equal to the CO₂ produced by 15,000 cars.

fig. 51 Extractor diagram

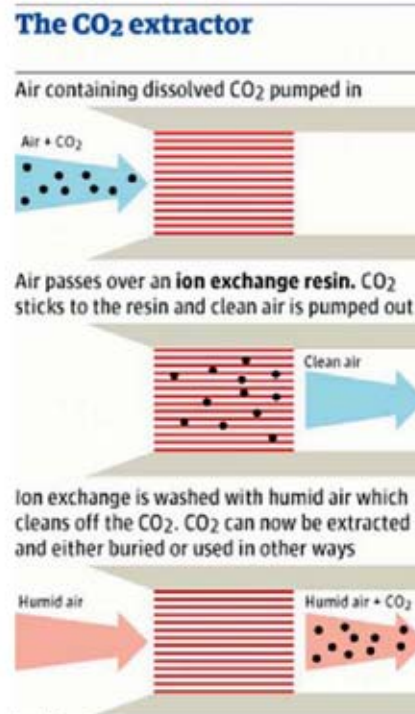


fig. 52

MEX_050



Increased density:

[illegible]

When done with adjoining units, increases effectiveness of thermal insulation

Enables the limitation of deforestation

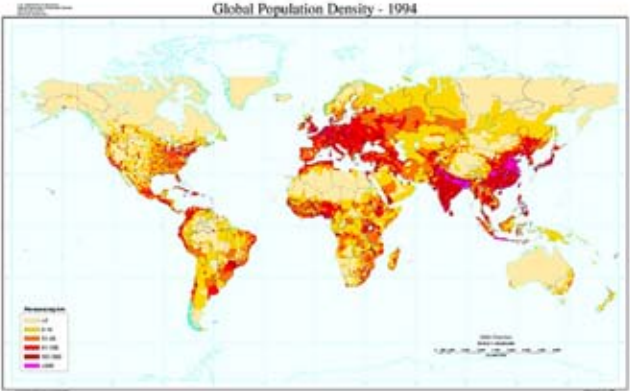
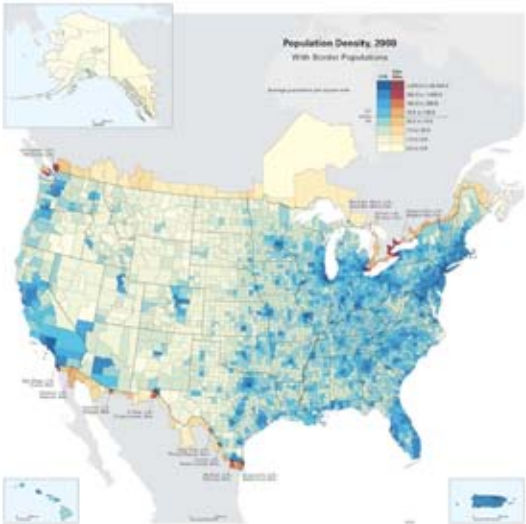
Encourages public transportation

Encourages pedestrian traffic over automated traffic

Decreases amount of construction needed to service a unit person

Is, at least in long-term cost,
economical

Is an effective step towards curbing global warming





[sustain] ability

sustain

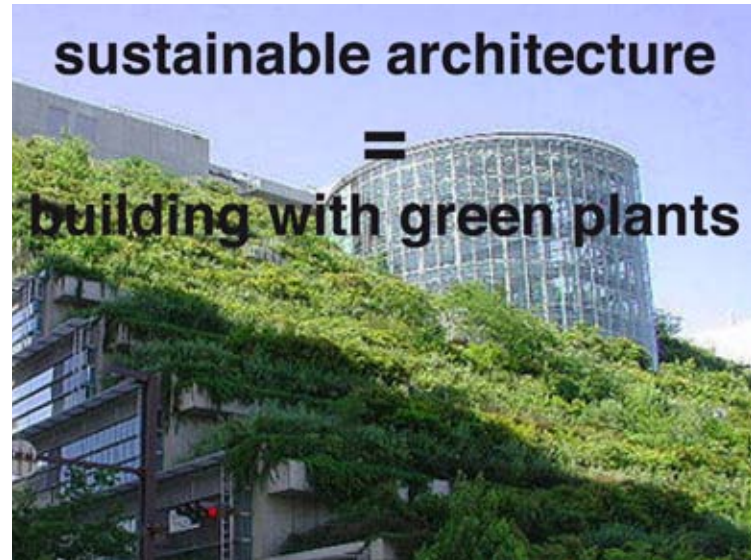
support

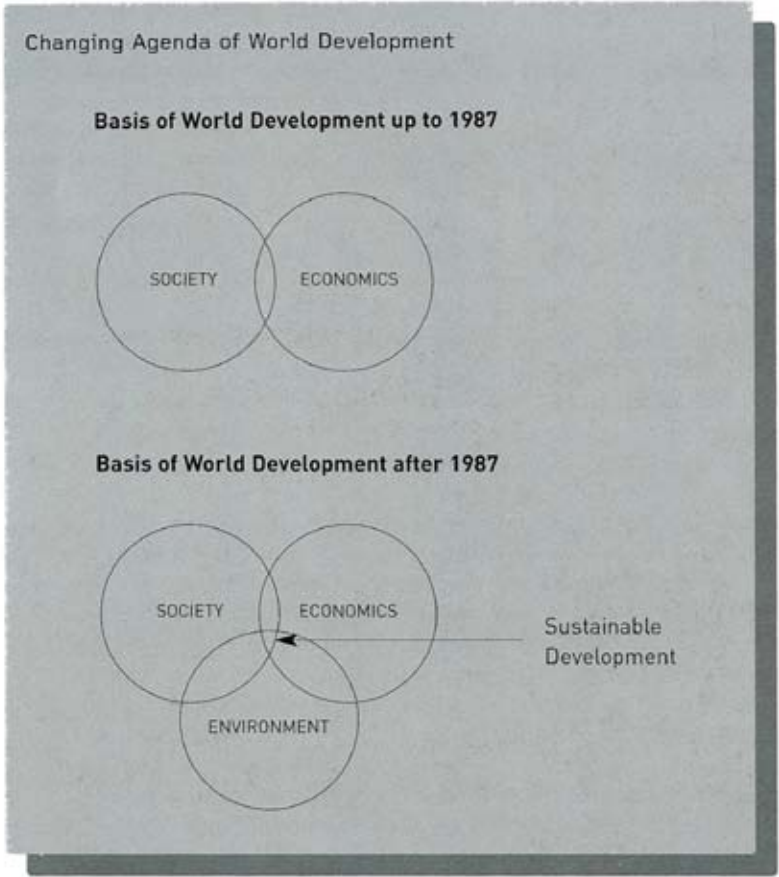
keep

continue

nourish

preserve





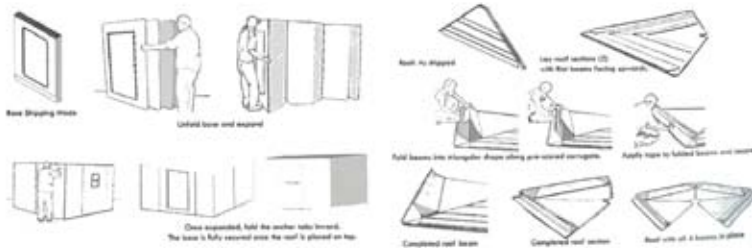
SUSTAINABILITY

THE NOMADIC APPROACH

MEETING THE NEEDS OF THE PRESENT GENERATION
WITHOUT COMPROMISING THE ABILITY OF FUTURE
GENERATIONS TO MEET THEIR NEEDS.

FUNDAMENTALS OF BUILDING CONSTRUCTION

NOMADIC SUSTAINABLE ARCHITECTURE CASE STUDIES



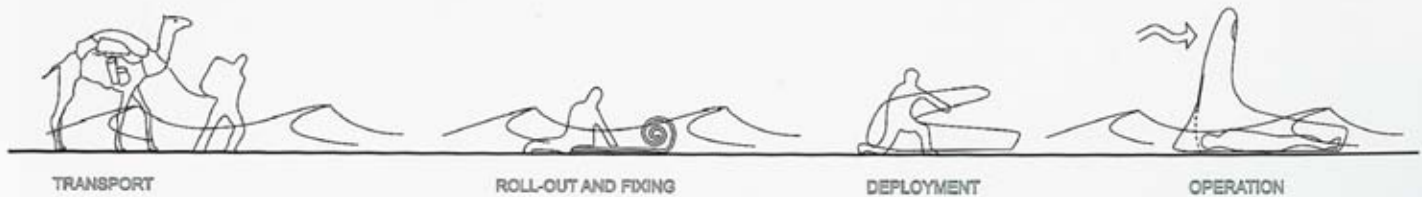
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GLOBAL VILLAGE SHELTER

FERRARA DESIGN, INC.
WIND AND FIRE RESISTANT
ASSEMBLY TIME: 15 MINUTES
LESS THAN \$300

PAPER LOG HOUSE

SHIGERU BAN.
MATERIALS: PLASTIC CONSTRUCTION SHEET,
CARDBOARD TUBES, PLASTIC BEER BOTTLE
CRATES (FOUNDATION)
ASSEMBLY TIME: 8 - 10 HOURS, WITH SIX
PEOPLE



DESERT SEAL

ARCHITECTURE AND VISION

FOLDABLE LIGHTWEIGHT TENT

AN OPENING AT THE TOP COOLS THE TENT DURING THE DAY AND WARMS IT UP AT NIGHT.

IMITATION OF TRADITIONAL ISLAMIC ARCHITECTURE COOLING SYSTEM.



PARASITE HOMELESS SHELTER

MICHAEL RAKOWITZ

"PARASITE: TEMPORARILY OR PERMANENTLY EXPLOITS THE ENERGY OF THE HOST"

DEPENDENT ON THE HVAC OUTTAKE DUCT OF BUILDINGS

MANUFACTURING COST: \$5



Sustainability: Cradle to Cradle

Sustainability:
Cradle to Cradle

A Question of Design

The Viewpoint of Industry



Sustainability:
Cradle to Cradle

A Question of Design

The Effectiveness of Regulations



Sustainability:
Cradle to Cradle

From Cradle to Grave

Built in Obsolescence



Sustainability: Cradle to Cradle

From Cradle to Grave

Mass Production and One Size Fits All



Sustainability:
Cradle to Cradle

From Cradle to Grave

Monoculture



Sustainability:
Cradle to Cradle

Unintelligent Design

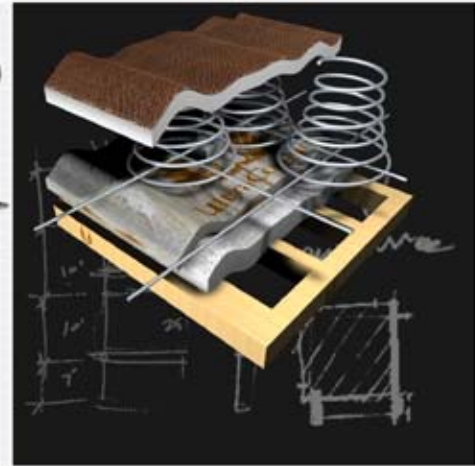
Harmful Materials and Off-gassing



Sustainability:
Cradle to Cradle

Unintelligent Design

Monstrous Hybrids



Sustainability:
Cradle to Cradle

Unintelligent Design

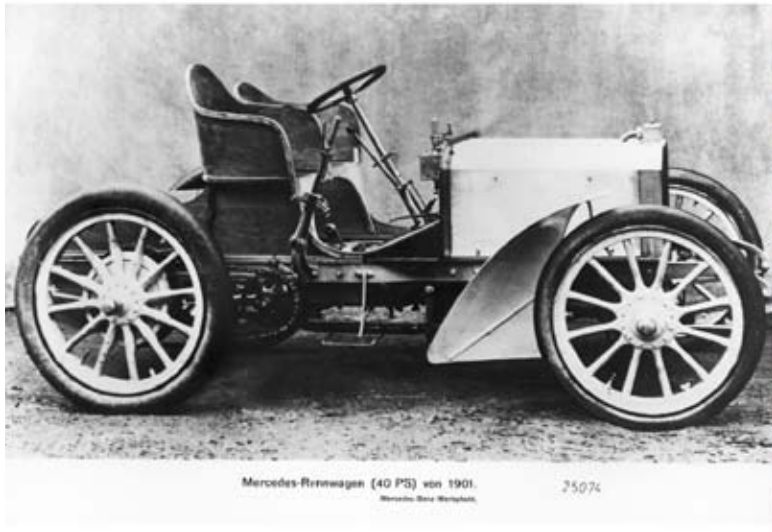
Downcycling



Sustainability:
Cradle to Cradle

Sustainable Materials

Upcycling



Sustainability:
Cradle to Cradle

Sustainable Materials

Using Local Materials



Sustainability:
Cradle to Cradle

Sustainable Materials

Reducing Resources



Sustainability:
Cradle to Cradle

Sustainable Materials

Minimizing Environmental Impact



Sustainability:
Cradle to Cradle

Sustainable Materials

Eliminating Human Health Risks





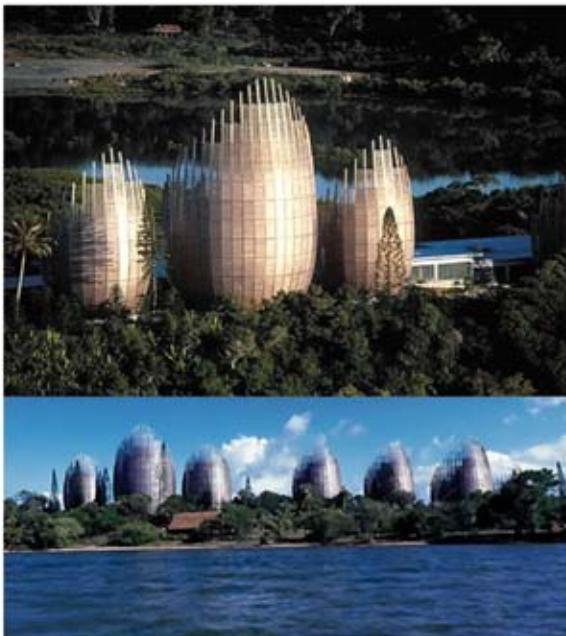
Sustainability:

not just an ecological affair

The term sustainability today places emphasis on the physical relationship between the architecture itself and its surroundings

While the environmental impact remains an obvious truth, it is only the beginning of a series of more complex issues regarding architecture's role in sustainability.

Jean-Marie Tjibaou Cultural Center
Renzo Piano



Sustainability has risen to the forefront of global issues.

As a result of our precarious detachment from the natural world we are now fighting to raise a lost awareness of architectural responsibility.

We spend most of our time worrying about carbon emission, energy use, and of course costs, but this again only addresses certain physical and environmental factors

Heat with the sun
Keep cool spots
Use renewable energy
Conserve Water
Use local materials
Use Natural materials

These are architectural axioms not stylistic trends. However, architecture also has a social and intellectual responsibility

If the previous criteria for sustainability universally applies there may still be unanswered questions about what really is green

Is the temporal more sustainable?





Or perhaps permanence is more sustainable, at least the cultural sense?

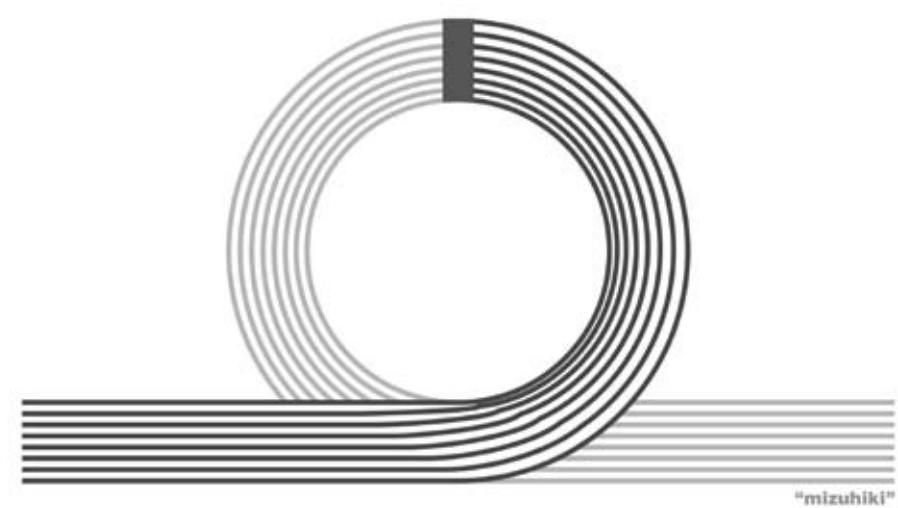


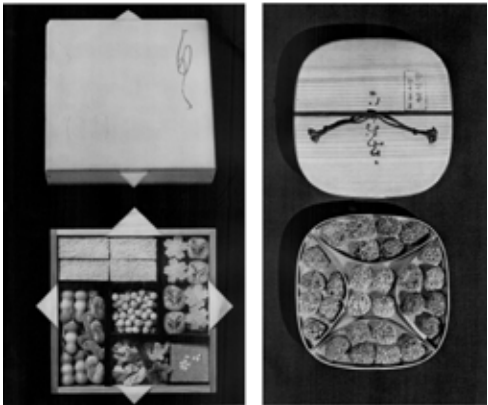
Architecture has responsibilities and while our relation to the physical remains crucial we are stopping short of a higher purpose for architecture; An intellectual sustainability



Environment and Culture Interwoven
Continuity of Culture

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Within Edge

Three Instances

Container
Contents

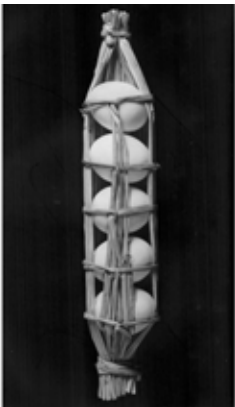
Sustainment

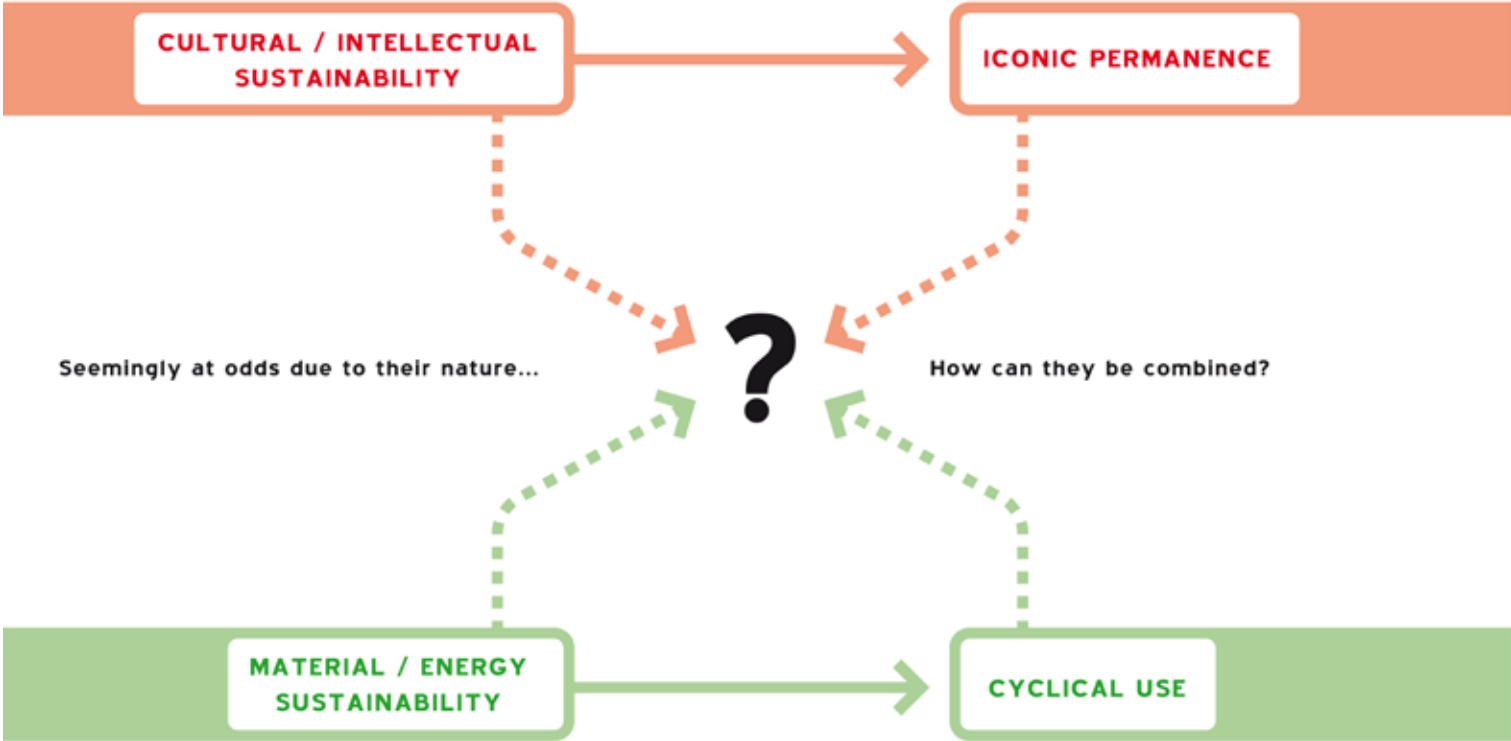
Wrapper

Basket

Envelope

Life Cycle





Culturally sustaining buildings of the **past**:

While enviromental issues factored into design, material and energy sustainability was not a priority.

Demolition of existing buildings wastes the embodied energy as well as the energy consumed in tearing the building down, which can be considerable, given the quality and strength of older structures. Add to this the cost of incinerating demolition debris, and the wasteful use of land in fill sites.



Culturally sustaining buildings of the **present**:

The trend continued into the present where unique material use, form, and social issues took precedent over material/energy sustainability while an understanding of man's misuse of earth's resources grew.

Statistics reveal that building construction consumes 40 percent of the raw materials entering the global economy every year. About 85 percent of the total embodied energy in materials is used in their production and transportation. Even before they reach the construction site, building materials have consumed large quantities of fossil fuels.





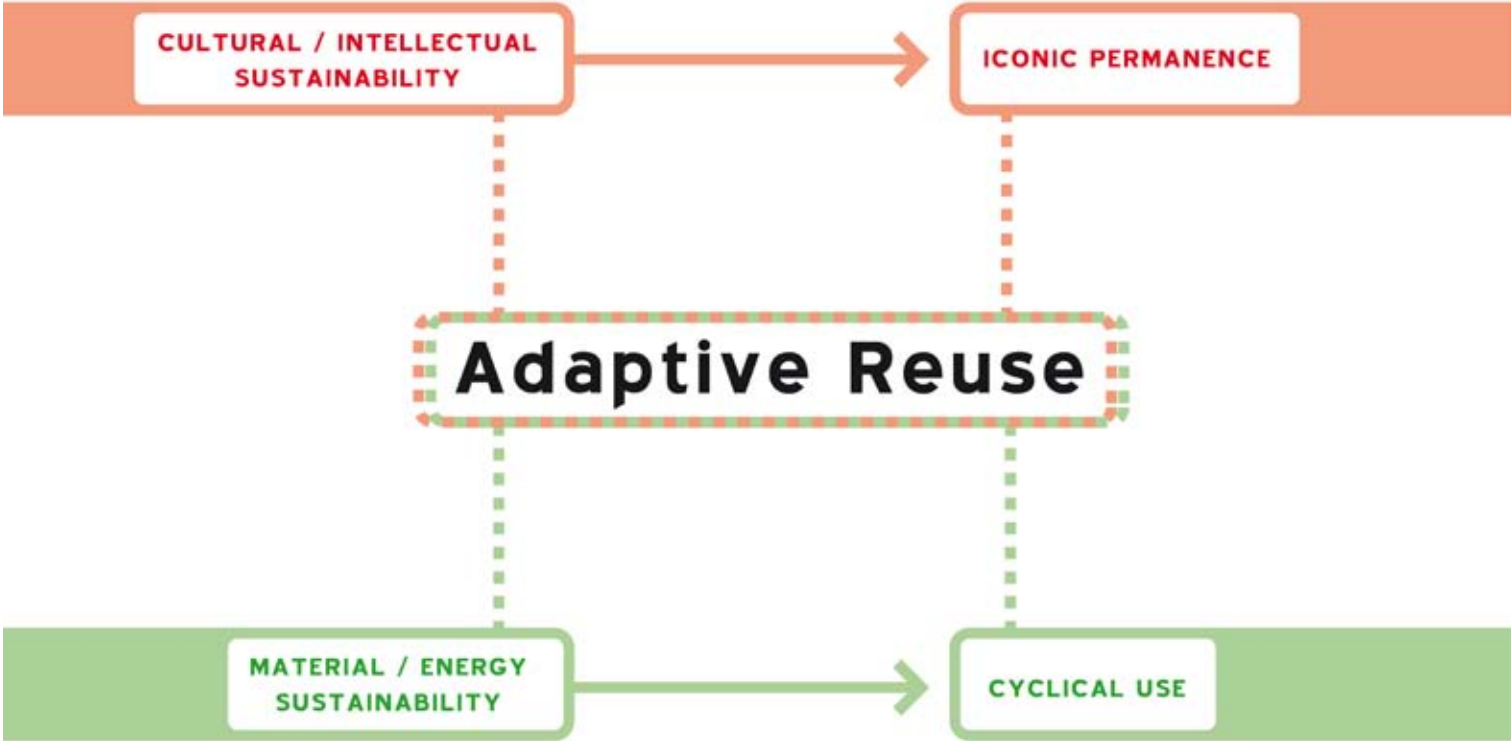
The future?

Designing with the intent to force a cultural iconography and sustainability without regard to material and energy sustainability.

Even in a time when "green" architecture is such a hot topic and the effects of unsustainable practices including design are well documented / understood, there appears to be little or no consideration.

Construction as seen in Dubai depends on expensive, imported technology, and such buildings can be kept habitable only by massive infusions of mechanical energy.





Adaptive Reuse at large, urban scales:

Like sustainability, adaptive reuse is not a new concept, only one forgotten and now is the time to relearn how it can fuse both cultural and material sustainability.

Old buildings preserve the local culture and identity and create a sense of belonging. In a way, we recycle embodied human resource energy along with material energy by reusing previously built structures.

↔ MassMOCA, Massachusetts, previously industrial warehouse

Tate Modern, London, previously factory ↔



Adaptive Reuse at large, urban scales: When a building of historic merit is preserved or restored for adaptive reuse, its cultural energy is also “recycled.” We should see architectural residue from the past as a repository of vast physical, human, and cultural energy.

Adaptive reuse is still rarely seen at large, urban scales, but has a significantly growing precedent in schools, museums, and libraries.

♦♦ California College of Arts and Crafts, previously bus depot

DIA:Beacon, previously factory ♦♦



Adaptive Reuse at small, local scales:

While large scale adaptive reuse will provide the greatest cultural and material/energy sustainability on a per project basis, smaller scale reuses are an integral way to spread the conceptual and practical benefits. They also present a greater number of possibilities and provide a means to test unique architectural conditions...

This church in Bristol, England was abandoned and scheduled for demolition. Now it is used for rockclimbing and community events.



SAVING SUSTAINABILITY FROM ITSELF

Sustainability is a currently popular and often misunderstood term for what has existed for thousands of years. It has been the natural instinct of humans in the past to achieve a sustainable environment unfettered by the materialistic demands of today's affluent, consumer obsessed societies.

Past practices and methodologies, which can be characterized as sustainable, have allowed the survival, and development of diverse societies worldwide.

Sustainable growth was born out of a necessity for humans to enter into a symbiotic and balanced relationship with their indigenous environment in order to sustain themselves.

In the modern world, it is the alienating of ourselves from the environment, that has compelled us to import this

term into our design and development consciousness. It is the diminishing of that environment, and its effects on our every day lives, which has caused us to apply modern technologies, developed and manufactured, at tremendous cost to the very environment they were meant to protect and preserve. All this, reflects an often-desperate response to our instinct for survival.

This seminar presentation critiques a number of issues, including how we traditionally relate to, understand and respect the environment, and how we address the issue of the sustainable urban/suburban landscape.

This presentation does not necessarily offer any specific solutions or technologies, but through example and precedent, seeks to redefine the assumed, and often confusing definition of sustainability.



Garbage is the text in which abundance is overwritten by decay and filth: natural substances rot next to art images on discarded plastic packaging; objects of superb design – the spent light bulb or battery – lie among sanitary napkins and rancid meat scraps.

With respect to sustainability,
are Architects:

Stewards

Mediators

Beneficiaries

Manipulators

Scavengers

How does one begin to respond to a subject that is qualified, not by what is done, but by what remains?

The contemporary trend towards sustainability may be long overdue from an environmental point of view, but carries the unmistakable ring of a commodified pretext. The integration of sound environmental practice in architecture should seem less like opportunistic reward, or marketing, and more a *defacto modus operandi*, at least if architects consider themselves stewards.

But architects are also unlikely mediators of cultural sustainability, unlikely, because through the promotion of design over preservation, there is an effacing of memory, grounded in the creation of place.

The major problems of our time are systemic, which means that they are interconnected and interdependent.

Some contextual observations:

Stabilizing the world's population will be possible only when poverty is reduced worldwide.

The extinction of animal and plant species on a massive scale will continue as long as the Southern hemisphere is burdened by massive debt.

Scarcity of resources and environmental degradation, combined with rapidly expanding populations, lead to the breakdown of local communities, and to the ethnic and tribal violence that characterizes the post-cold war era.

Ultimately these problems must be seen as merely different facets of one single crisis, which is largely a crisis of perception.

The concept of a worldview is outdated, a perception of reality inadequate for dealing with our overpopulated, globally interconnected world.

The answer proposed:

Systemic Thinking



COMPARING PARADIGMS

THINKING
 SELF ASSERTIVE
 Expansion
 Competition
 Quantity
 Domination

VALUES
 SELF ASSERTIVE
 Rational
 Analysis
 Reductionism

The *Invisible Hand* is a metaphor, coined by the economist Adam Smith, demonstrating that, in a free market, an individual pursuing his own self-interest tends to also promote the good of his community as a whole, through a principle called “*the invisible hand*,” an unintentional act of altruism or benefit to the market as a whole.

What Smith mean by this, unlike the literal, contemporary business school interpretation, is that each individual maximizing revenue for himself maximizes the total revenue of society as a whole, as this is identical with the sum total of individual revenues. This theory, and its founding justification was grounded in the logic of *laissez-faire*, a hands-off sentiment towards government intervention. Contemporary Hyper-Capitalism however, uses this dated theory to rationalize any and all market behavior.



CARTESIAN SUM OF PARTS

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THINKING
 INTEGRATIVE
 Conservation
 Cooperation
 Quality
 Partnership

VALUES
 INTEGRATIVE
 Intuitive
 Synthesis
 Holistic
 Nonlinear

Adam Smith and the self-regulating “*Invisible Hand*” is understood, by way of environmental theory, to be fallacious. Increasingly, all forms of culture are being subordinated to technology, and technological innovation - rather than the increases in human well being - has become synonymous with progress.

The so-called *free market* does not provide consumers with proper information, because the social and environmental costs of production are not part of current economic models, and are as a result, externalized. These costs are labeled as external variables by corporate and government economists, because they do not fit into their simplistic theoretical framework. Put another way, economists conceptually force a Cartesian mode of thinking on a more complex set of relations. Systemic thinking is not deterministic. It is scalar.

SYSTEMIC RELATIONSHIP



CONTEXT DEMANDS INTERDEPENDENCE

In a machine, according to philosopher Immanuel Kant, the parts only exist for each other, in the sense of supporting each other within a functional whole. Comparatively, in an organism, the parts also exist *by means of each other*, in the sense of producing one another.

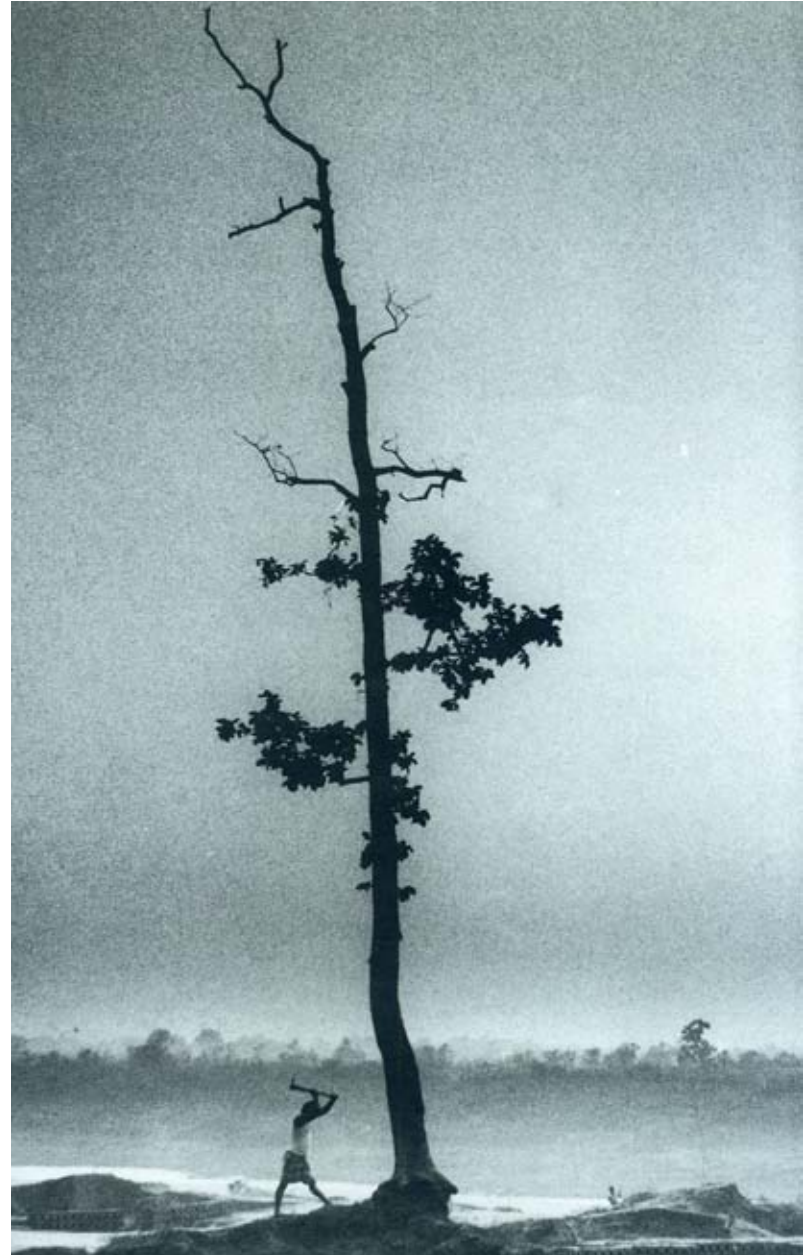
The belief that in every complex system, the behavior of the whole can be understood entirely from the properties of its parts, is central to the Cartesian paradigm.

In reality, the whole is greater than the sum of the parts, which arises from interactions and relationships of the parts. These properties are destroyed when the system is dissected, either physically or theoretically, into isolated elements.

In the analytic, or reductionist approach, the parts themselves cannot be analyzed any further, except by reducing them to still smaller parts.

In the systems approach, the properties of the parts can be understood only from the *organization* of the whole.

Systems Thinking is *contextual*.



CONTEXT EXTERNALIZED ALL THE PARTS ARE NOT ACKNOWLEDGED



TRAGEDY OF THE COMMONS

This concept explains a type of social trap, and often economic one, that involves a conflict over finite resources between individual interests and the common good.

EXTERNALIZATION

In economics, an externality is an impact (positive or negative), on any party not involved in a given economic transaction.

NEGATIVE EFFECT BY DESIGN

By way of example, manufacturing that causes air pollution, imposes costs on others (and the environment) when making use of public air.

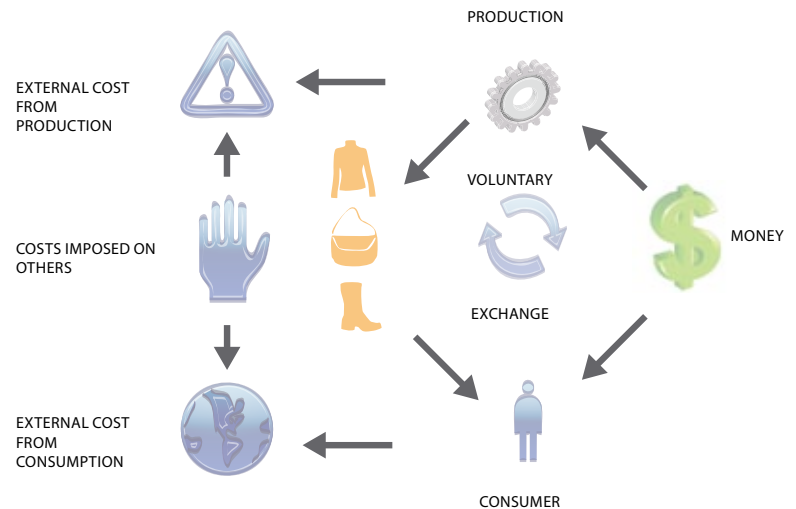
COMPLICITOUS NEGATIVE EFFECT

In the absence of significant externalities, parties to an economic transaction are assumed to benefit, improving the overall welfare of society.

Power, in the sense of domination over others, reflects excessive self assertion, as opposed to power as a means to influence others.

Waste, a function of externalization and power, is a border separating the clean and useful, from the unclean and dangerous. Trash is the visible interface between everyday life, and the deep, often abstract horrors of an ecological crisis. Through waste, we can read the logic of industrial society's relationship to nature and human labor.

One example of this is Dioxin, representing a group of chemicals identified as among the most toxic in existence. 2000 municipal waste incinerators were responsible for creating 69 percent of worldwide dioxin emissions, and untold damage to the greater environment.



CONTEXT AS A 'WORLD' VIEW

CARRYING CAPACITY

During the scientific revolution in the seventeenth century, societal values were separated from facts, and ever since, we have tended to believe that scientific facts are independent of what we do, and therefore independent of our values. Therefore, intellectuals need to be responsible *morally*.

The United States is the world's number one producer of garbage: we consume 30 percent of the planet's resources and produce 30 percent of all its wastes. Yet we are just 4 percent of the global population.

OBJECTIFICATION IN SOCIETY

It is interesting to note that, among all species, we are the only ones that kill their own kind in pursuit of religion, free markets, patriotism and other abstract ideas.

Dominator systems of social organization are reflected in patriarchy, imperialism, capitalism and racism, which are also examples of exploitative and anti-ecological, social domination.

To what extent do attitudes about lifestyle rest with the consumer?

THE RELATIVISM OF POPULATION

Overpopulation is often misunderstood to be population density. Rather it reflects the number of people in an area, relative to its resources and carrying capacity. First World nations are overpopulated because they don't live solely on the land in their nations. Third World countries are overpopulated because their local soils and forests are rapidly being depleted.

Overpopulation, it has been argued, might be corrected with no change in the number of people. Dramatic changes in American lifestyle might suffice to end overpopulation in the United States without a large population reduction.



Output-regulated information control denies input level information feedback.



If the environment is only a resource, there is no mechanism to assess its degradation.



Environmental rape, is a fact of our national life, if only because it is more profitable than a responsible stewardship of earth's limited resources.



CONTEXT AS A 'WORLD' VIEW

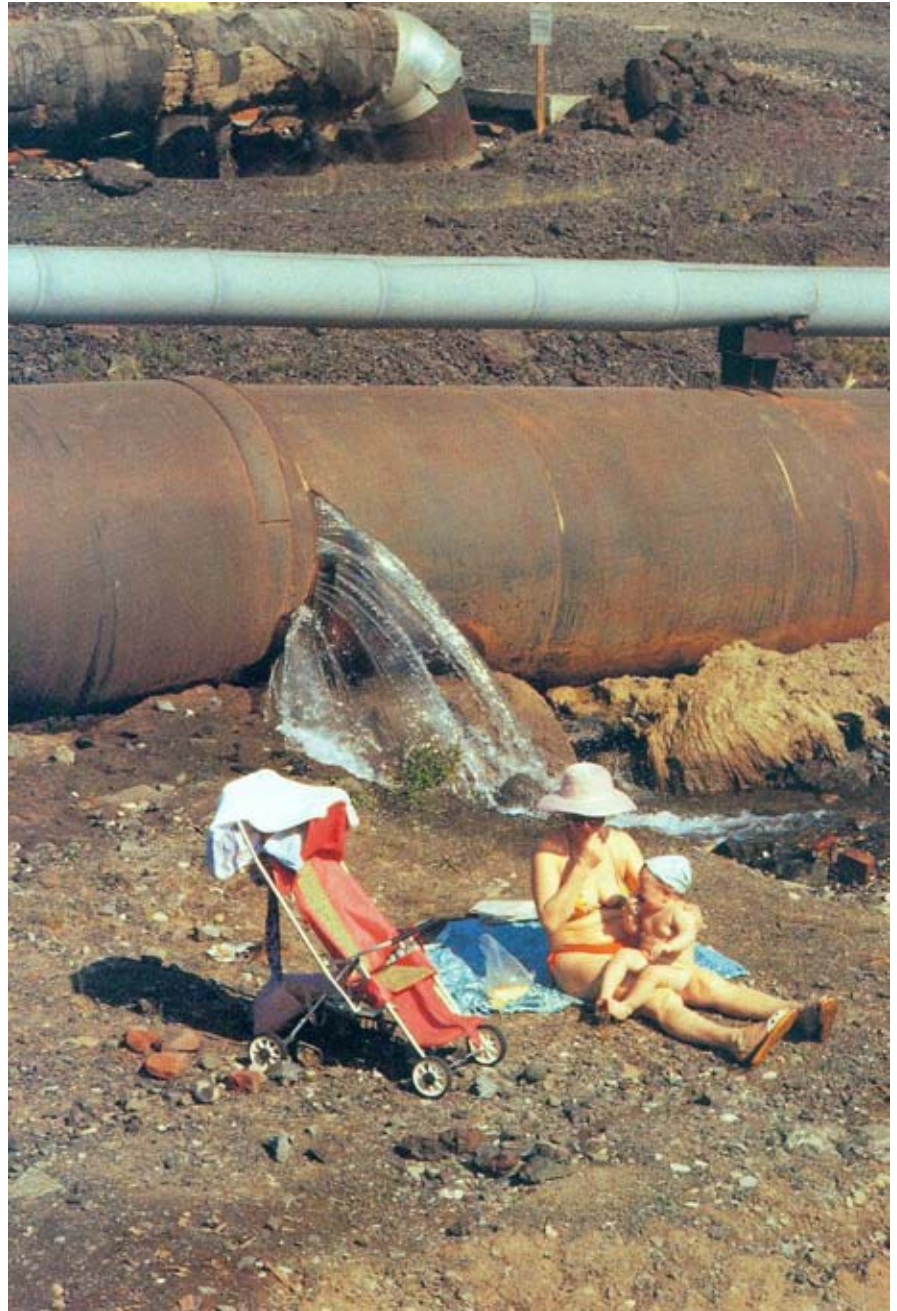
*Do We Deny Context
Because We Demand to
See Its Totality?*

THE OVERVIEW EFFECT

Apollo 8's voyage to the moon in 1968, produced one of the first photographs of planet earth from outer space. This image, unexpectedly showed viewers everywhere, an image of the earth as a finite resource.

The empirical trap, and the crux of the human condition, is that we are autonomous individuals, shaped by our own history of structural changes. We are self-aware, aware of our individual identity, and yet when we look for an independent self within our world of experience, we cannot find such an entity.

A society in which consumption has to be artificially stimulated, in order to keep production going, is a society founded on trash and waste, and such a society is a house built upon sand.



CONTEXT AS VALUES

Systemic thinking involves a shift from objective to epistemological, as the method of questioning.

A sustainable society is one that satisfies its needs, *without* diminishing the prospects of future generations

Shallow ecology by comparison, is anthropocentric, or human-centered. It views humans as above, or outside of nature, as the source of all value, and ascribes only instrumental, or 'use' value to nature.

Deep ecology does not separate humans, or anything else, from the natural environment.

It is *eco-centric: earth-centered*.

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REDUCE
REUSE
RECYCLE

The Illusion for the Consumer

The key tactic of blaming individuals, obfuscates the real cause of mounting waste.

Consumption lies at the heart of American life and economic health, and intrinsic to consumption is garbage. Such high levels of waste are the product, not of any natural law or strange primordial impulse, but of history, and of social forces.

Advertizing, has reconstructed the self-aware worker as an atomized 'employee.' Social status and human value are connected with the ability to consume. Marketing segregates consumption from the labor process, helping to construct an individual who is not a worker, but a *consumer*.

By extension, the '*non-price*' product promotion, refers to a product that uses flashy, eye-catching packaging with an associated cost, instead of lower, more accurate pricing, to gain an edge on the competition. In addition, new trashable wrappers allow for an expanding market share, while keeping prices the same, or even raising them.

Today only 5 percent of all plastic is recycled, while almost two-thirds of all glass containers and half of aluminium beverage cans get trashed. Tossed as soon as it is empty, sometimes within minutes of purchase, packaging is garbage waiting to happen.



Trash only becomes trash, after it has served a useful purpose. It becomes litter, only after people thoughtlessly discard it. "Packages don't litter, people do."

1950's Sanitation Campaign

"It is the ambition of almost every American to practice progressive obsolescence, as a ladder by which to climb to greater human satisfaction"

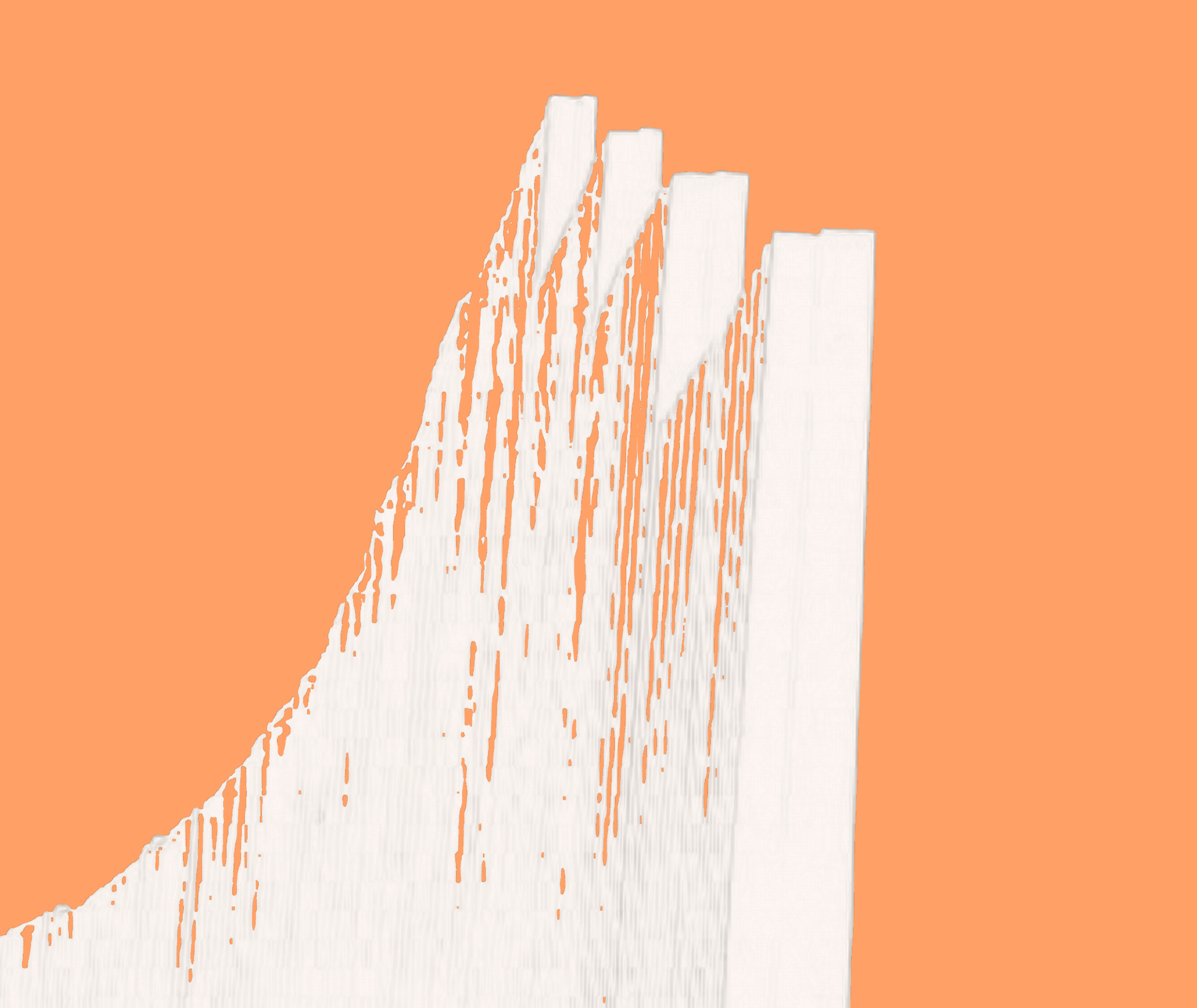






*From a systemic point of view,
the only viable solutions are
those that are 'sustainable.'*

buffer zones



Buffer Zones
ABSTRACT

THE GEO-POLITICAL BUFFER ZONE

Field of Operations for an Act of Architecture

Buffer Zones, also labeled and described as “*No Man’s Land*”, *DMZ’s*, *Green Zones*, *Green Lines*, can be likened to *Bufferin* the popular pain suppressant pill, that is meant to alleviate the effects of pain or discomfort. In this instance, the infliction takes the form of political violence, war, fear of our neighbors, and misguided urban planning.

Time, receding memories or urban amnesia, political change and...increasing real estate values have in some instances transformed these buffer zones into provocative, tangible sites, now ripe for commercial exploitation and acts of architectural exploration and experimentation.

The case studies presented touch upon dwelling, symbolism, sustainability, adaptive uses and the notion of threshold and passage. These sites have undergone, and may continue as challenged transitions and transformations.

Students were required to enter into a dialogue, using research and presentation to exemplify definitions, both literal and metaphorical of the phenomenon of the *Buffer Zone*.

It is a tired philosophical cliché to state that nothing can exist without a counterpoint.

Shadow without Light, Good without Evil, Etc.

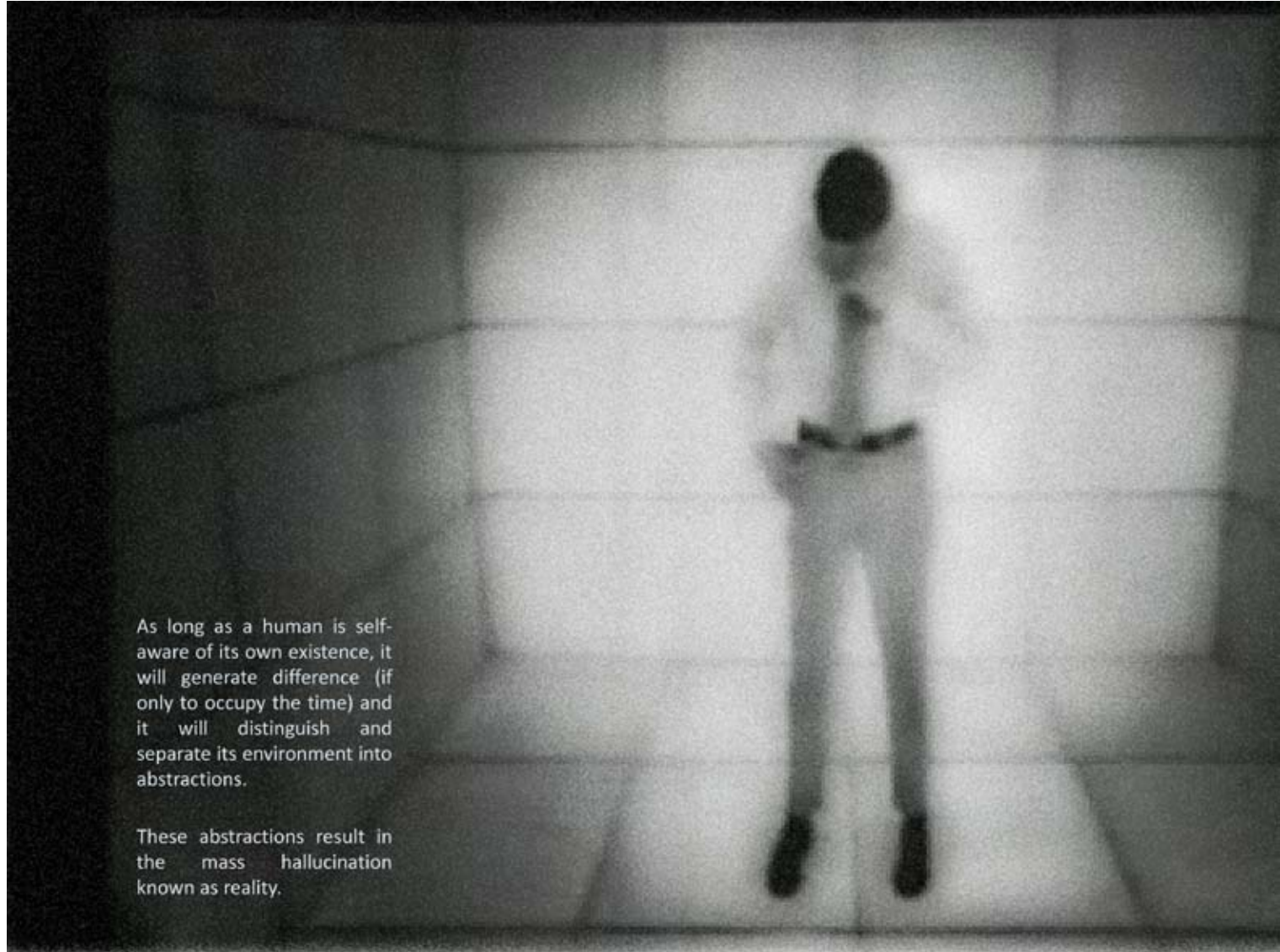
But... root cause is far deeper than an abstract philosophical notion of existence.

I know, that sounds odd. What could be *deeper than that*?

The reason we have abstract notions in the first place!

That nothing can exist without a counterpoint... is not a moral issue.

It is an unavoidable distinction which results from the particular operative characteristics of the biological mutation called "sentience", specifically as developed by our own species.



As long as a human is self-aware of its own existence, it will generate difference (if only to occupy the time) and it will distinguish and separate its environment into abstractions.

These abstractions result in the mass hallucination known as reality.

Both Definition and Identity essentially the same act, grounded upon different presumptions as to the scale and character of “reality.”

This “Hallucination” may be interacted with at two different scales...On one side, we can idle away our time by abstracting the inputs that enter our brain into categorical systems... the act, as Borges explains, of “forgetting a difference”.

Summations and generalizations of large groups of distinctly different things often manifest themselves as some kind of “meta-thing” – governments, truth, justice, the notion of the human race, life, meaning, etc.

Simply put, definitions are our ways of simultaneously exploring the external world, while using our definitions (and language) as “caps” on what could amount to endless analysis and observation.

On the other side, is the ability to spend one’s life thinking about purely introspective things... trying to forget that we are hybridized and multiplicitous accumulations of organs and conflicting neurological processes.

Our own indefinable but consistently “felt” notions of ourselves is the result. We can try to define these things as if they were external inputs (the psychological act of “mirroring” is an essential component of this in terms of our own identity), but the inherent source is not “physical” reality, but rather the acceptance of an internalized one.





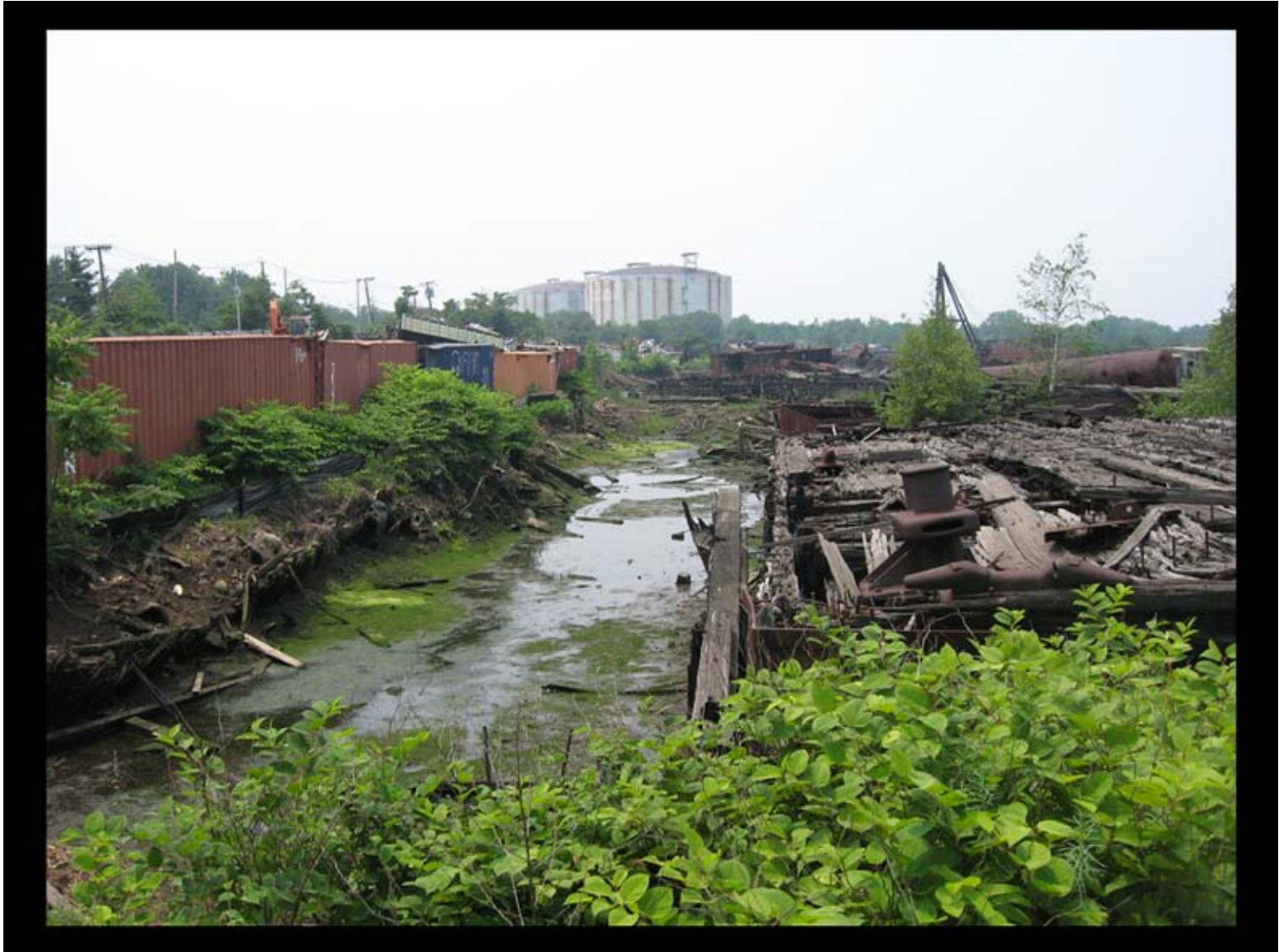
We can make occasional forays into both extremes, either spending lots of time “finding ourselves”, or equally obsessive amounts of time defining and exploring our own world.

Going too far in analyzing the external world has a similar result, where the grammar of analysis is so complex that one loses all ability to have a personal identity and reason to live within it.

Go too far, though, analyzing oneself, and your identity becomes so complex to manage you will either go insane or even simply acts will require drastic re-evaluations of oneself.



We are tethered to a functional middle, called sanity.



But is it all about inputs?

"Anything you observe, you also change."

Through the act of definition, we create difference within an otherwise hypnotic mass of random accumulations of matter.

Life isn't just a march to the grave, but instead a winding road we populate with interesting and conveniently perceptible subjects.

We do this inherently, essentially because it is a survival mechanism.





What does this have to do with Buffers?

If we both define the outside world to be more friendly to our sentence, and we define ourselves in order to have a reason to live in the first place... and if that was all there was, everything would wrap up nicely into a utopia. There would be no inherent problem, merely a sand-box of explorations.

The presence of other human beings forces us to treat internally-generated identities, actions and creations as external things.

This results in a tension we call society: an unsolvable riddle which occupies the vast majority of human time, gives us an excuse to procreate and expand as a species, while also adding the "straw that breaks the camels back" in terms of keeping physical reality from possibly being understood in its totality and thus becoming a utopia... and dying.



Society is the permanent paradox sentence requires in order to perpetuate itself, unsolvable and thus a generator of an infinite number of solutions to itself.



But “society” isn’t any one thing, it is merely a term for the vast array of working solutions to a simple problem:

We are mobile generators of paradigms: naturally-born definers, delineators, questioners and difference-makers.

We don’t just debate and talk things out, we alter our environment to reflect our paradigms... and then force other people with different paradigms to react to them.

Yet, there is no real system in place to distinguish our points of view from the raw input they were based upon.

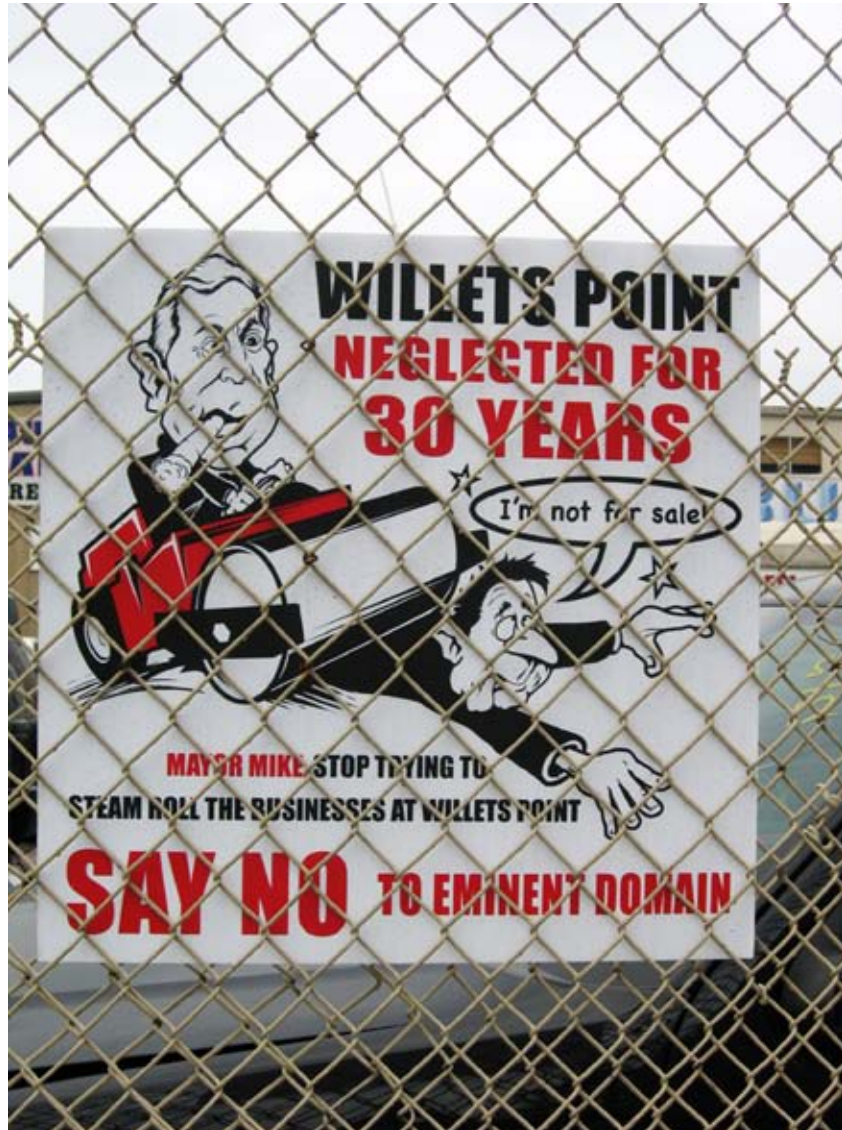
Halls of Justice. Science. Religion. Nations. Cities. These are the raw physical “residue” of our own species sentence.

So, we often assume certain things to be real despite it having occurred entirely in our head... and craft our environments according to such assumptions.

If this was not the case, everyone would be universally agreed that laws only exist within the line of sight of a policeman, good manners only within the line of sight of one’s mother. While this seems “true” at a certain level, we definitely do not consciously operate like this on a daily basis. The reason...







...Buffers.

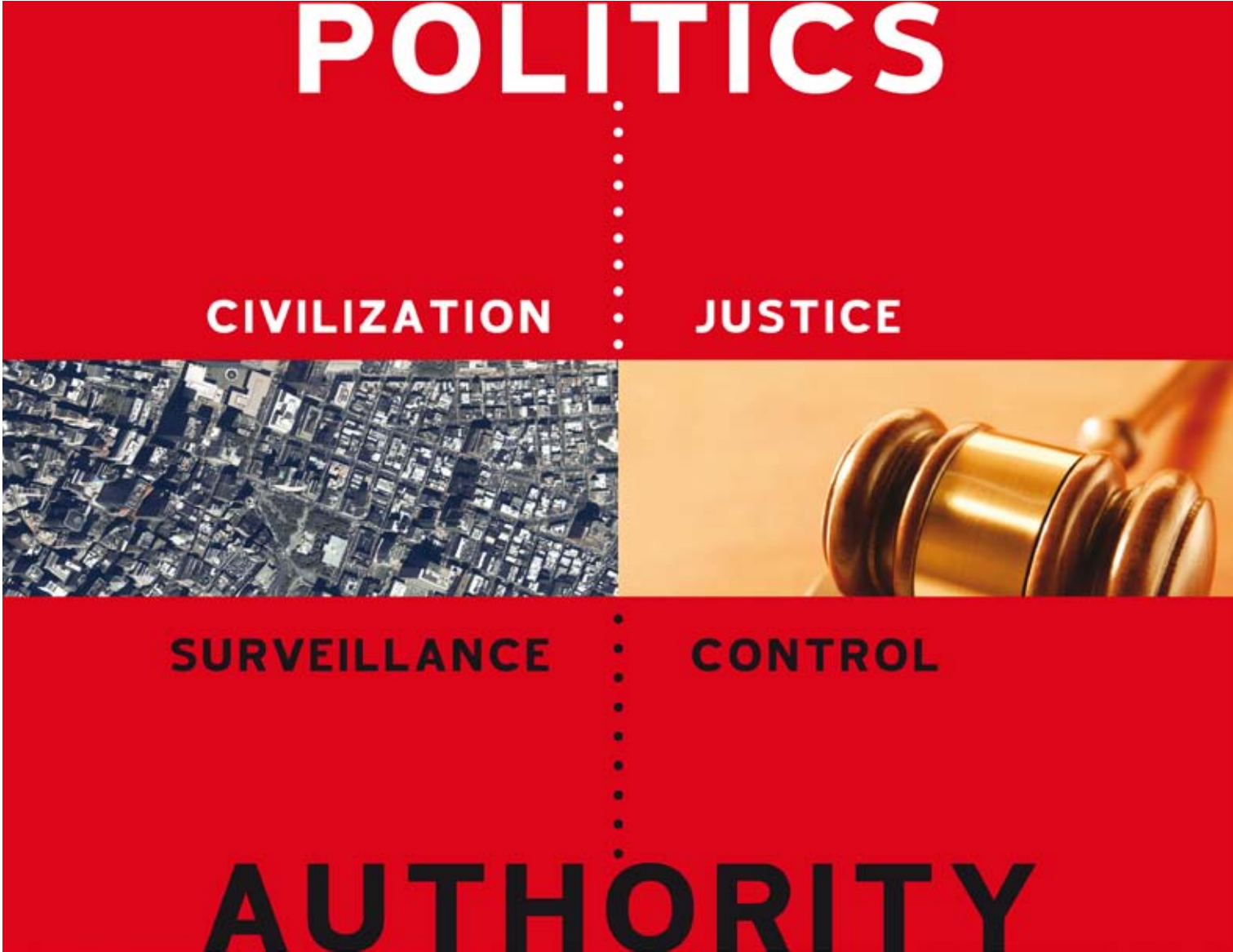
Buffers are the physical manifestations of the boundaries between paradigms, enforcing an otherwise immaterial operation of sentience through spatial self-justification.

Simply, they bring a certain method of analyzing the world (a society, a point-of-view, what-have-you) into effect by forcing an otherwise unaware or unwilling party to change his or her paradigm in order to deal with a space "as it was intended", that is, easily and functionally. Thus, it is as if there are three generalized layers to reality...

1. Naturally occurring, obeying laws of physics and science and no others... raw data, guarded jealously by finicky Cartesian demons
2. Social manifestations, responding directly to and serving to perpetuate human sentience... but still immaterial and abstract (a "community", for example, or a "profession")
3. Buffers, where physical space is retrofitted to justify and perpetuate socially occurring tension...

The problem, is that a buffer is a "manifested definition"... which can outlast the definitions usefulness, acceptance, or simply be a tool whereby one persons definition is imposed strategically upon a larger number of people unable to create a physical manifestation of their social paradigm... scapegoats for social tension.



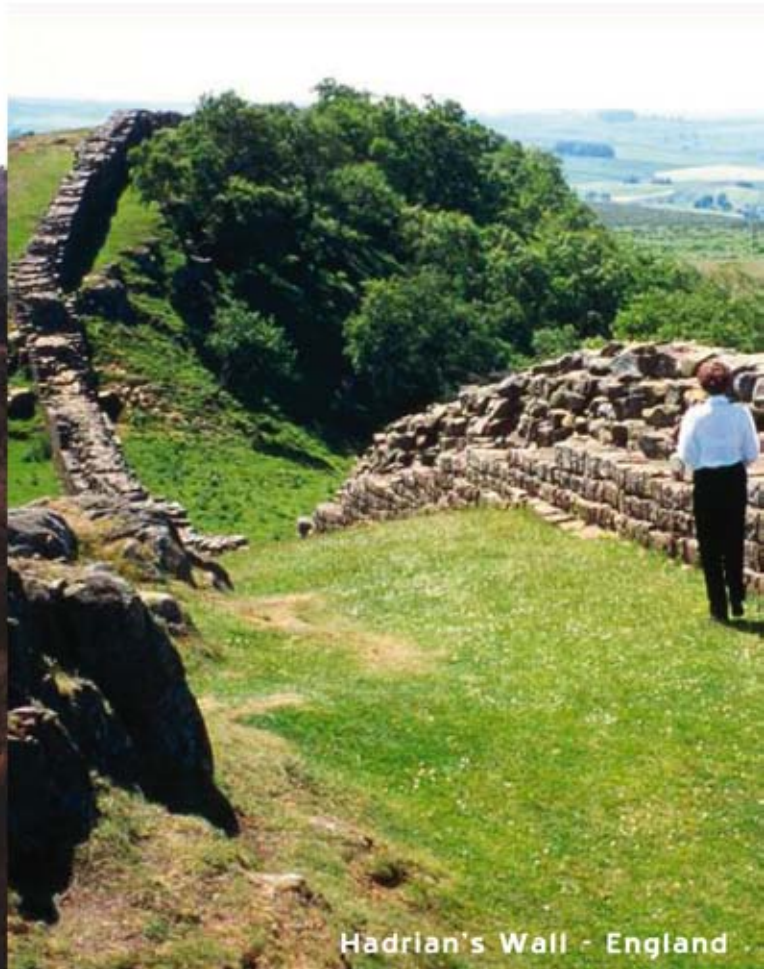


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BUFFER ZONES JUSTICE by IMPERIAL AUTHORITY



Great Wall of China - China



Hadrian's Wall - England

BUFFER ZONES JUSTICE by LOCAL AUTHORITY



City of Lugo - Spain



Dubrovnik - Croatia

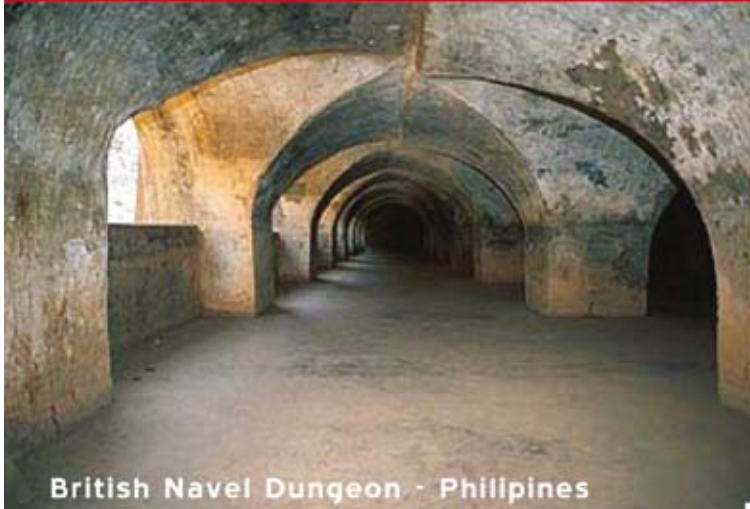


Saint-Malo - France

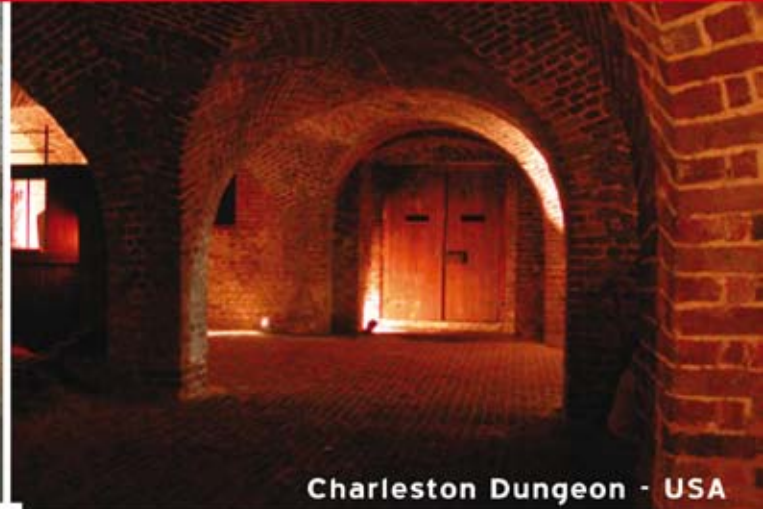


Dubrovnik - Croatia

BUFFER ZONES JUSTICE by PUNITIVE AUTHORITY



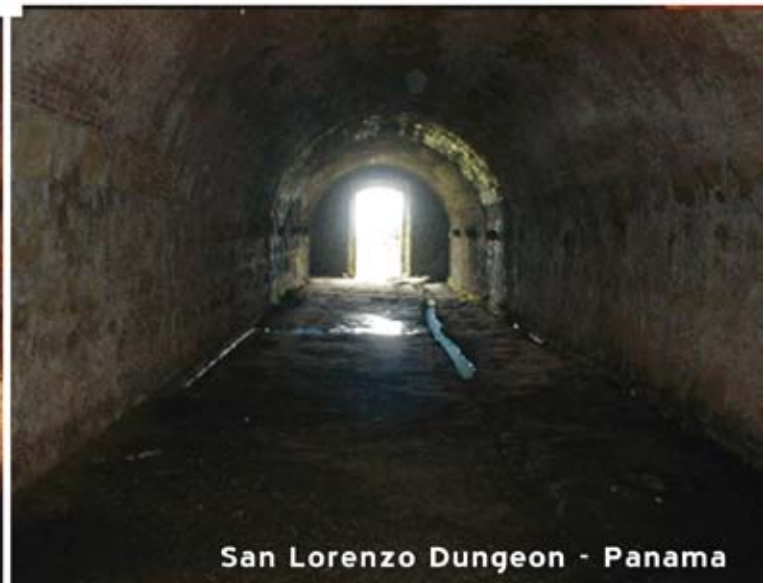
British Navel Dungeon - Philippines



Charleston Dungeon - USA

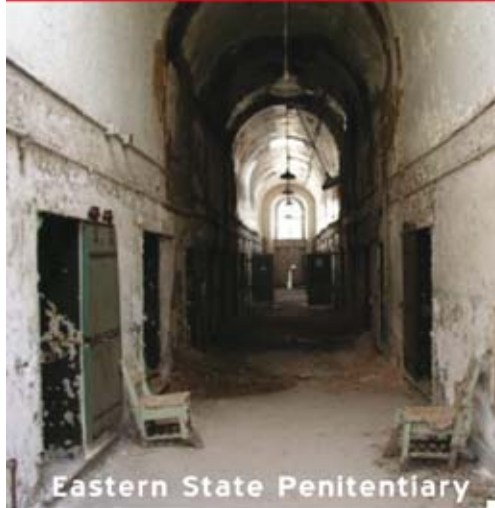


Moscow Dungeon - Russia

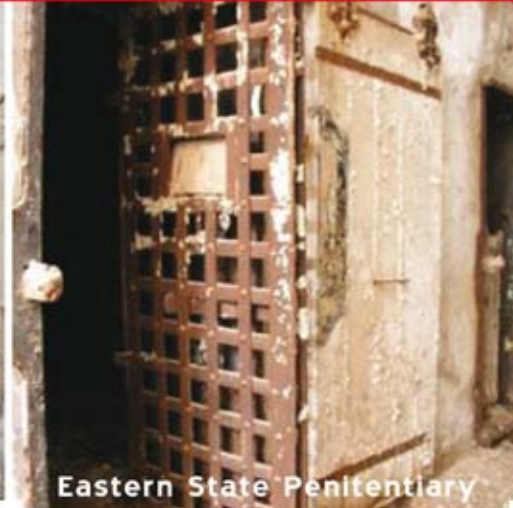


San Lorenzo Dungeon - Panama

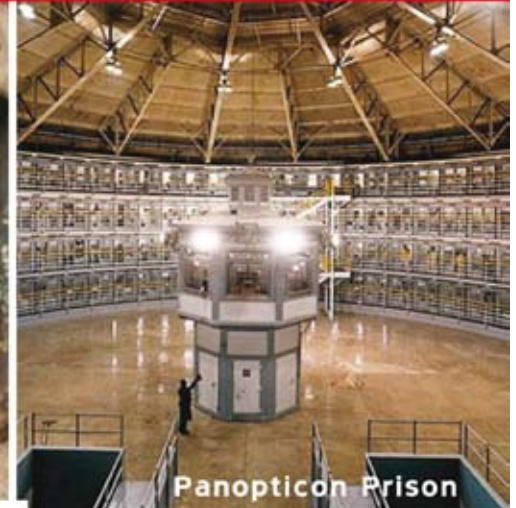
BUFFER ZONES JUSTICE by CORRECTIVE AUTHORITY



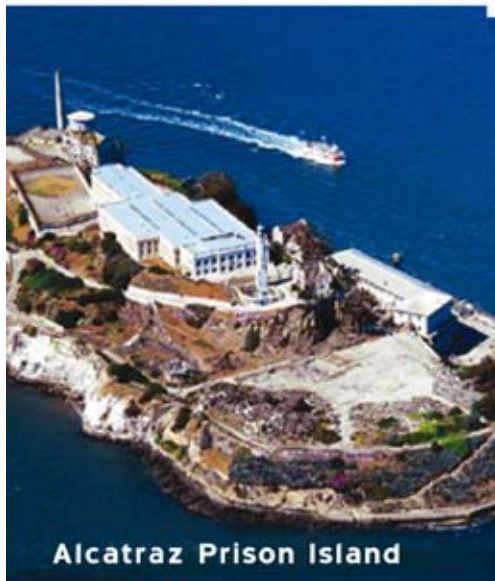
Eastern State Penitentiary



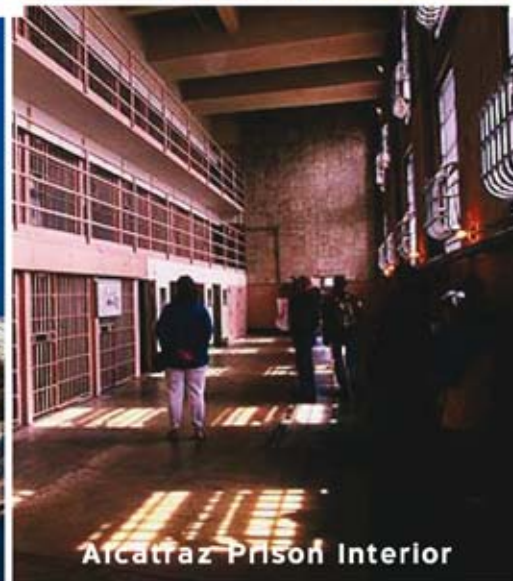
Eastern State Penitentiary



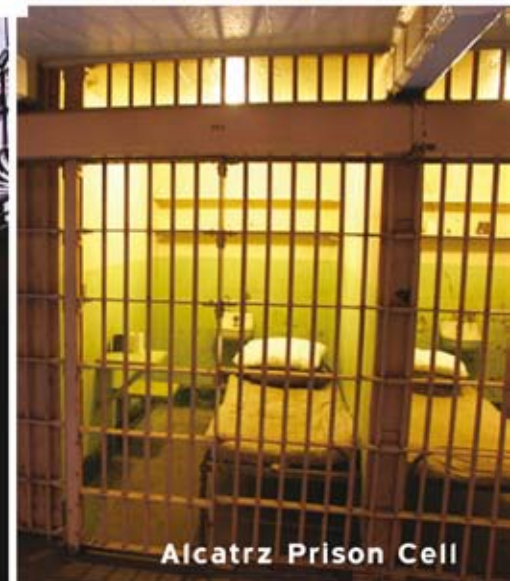
Panopticon Prison



Alcatraz Prison Island

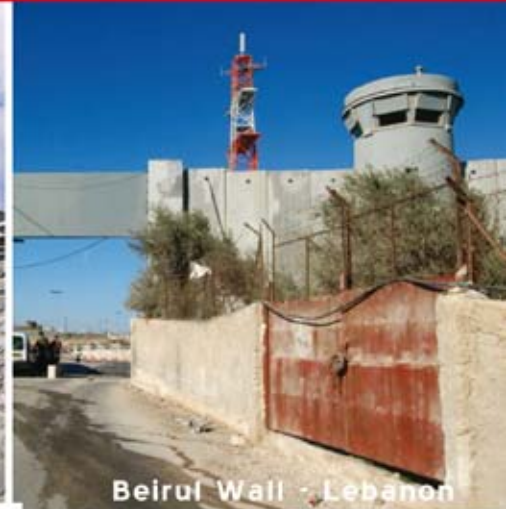
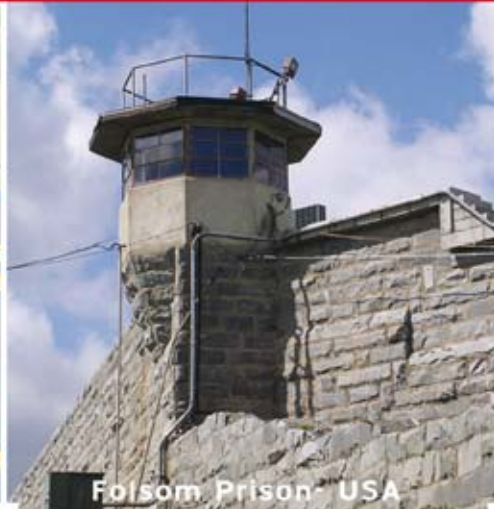


Alcatraz Prison Interior

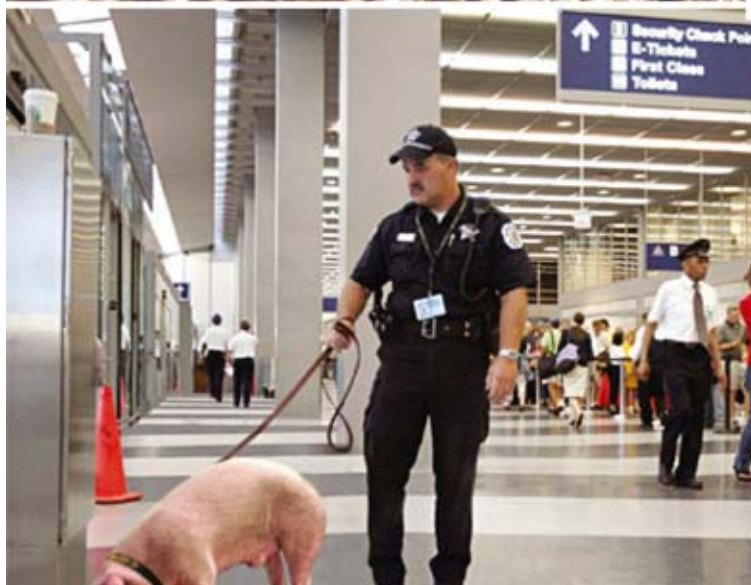


Alcatraz Prison Cell

BUFFER ZONES HUMANE(?) AUTHORITY / SURVEILLANCE



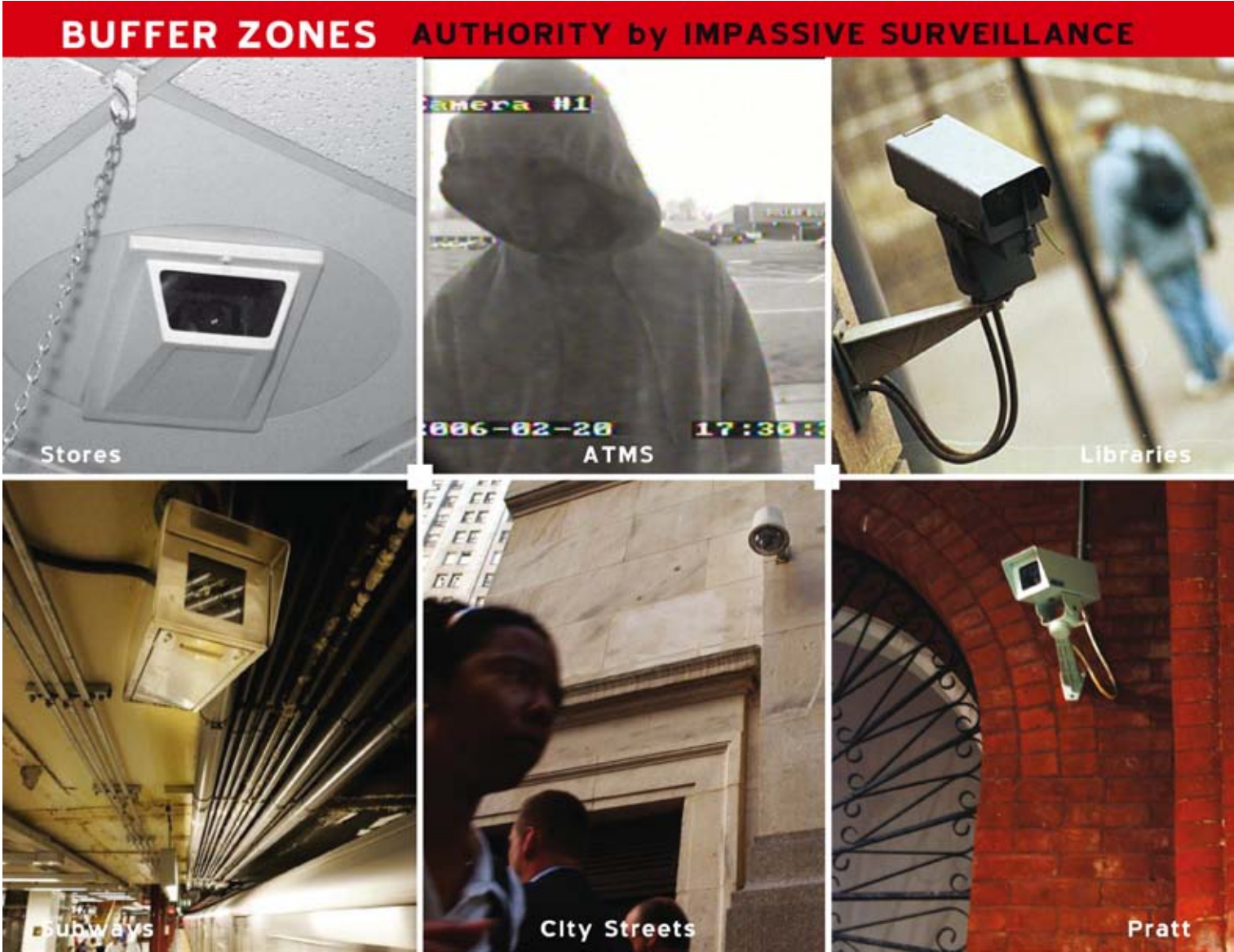
BUFFER ZONES AUTHORITY by HUMAN SURVEILLANCE



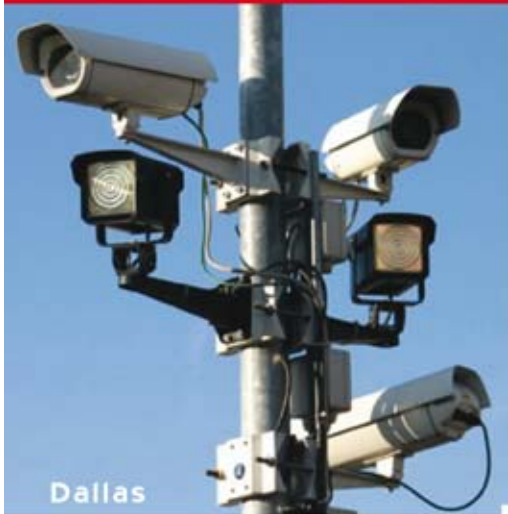
120

BUFFER ZONES AUTHORITY by MECHANIZED SURVEILLANCE





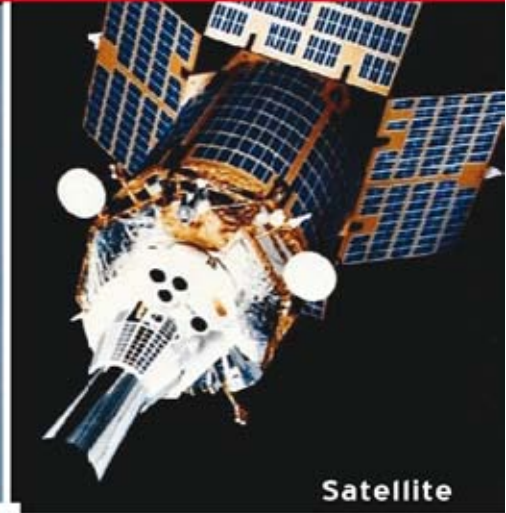
BUFFER ZONES AUTHORITY by IMPASSIVE SURVEILLANCE



Dallas



Chicago



Satellite



NYC



Chicago



Satellite Imagery

BUFFER ZONES



Government regimes that rule over the people with an iron fist rely on a total surveillance society to scare the population into submission and docility. The buffer between authority and individual is an intangible force which permits no questioning.

Technology driven surveillance further provides a buffer zone of impassive, non-negotiable authority. Not simply a boundary of surveilled and surveiller, but an inherent psychological and symbolic buffer that operates only in one direction, a monologue of the authority.



Surveillance Camera Players present: *Anonymous*
Times Square, NYC, 05-04-02 - www.netartcommons.net



FEAR AND LAZINESS

An examination of buffers which have saturated the
current state of society

126

buffer zone - noun - a neutral area separating conflicting forces; broadly: an area designed to separate.

buffer - noun - something that serves as a protective barrier.
- transitive verb - to lessen the shock, force, or effects of: cushion.

state - noun - mode or condition of being.
- transitive verb- to set by regulation or authority.

cushion - transitive verb - to suppress by ignoring.

suppress - transitive verb - to crush or burden by abuse of power or authority: oppress.
- to inhibit growth or development of.



No Man's land = buffer zone between the Triple Entente and the Triple Alliance of world war 1 trench warfare.



Transverse progression of the Western Front

Vehicles of warfare were designed to break through the buffer zones. Tanks did so with a buffer of armor and planes with a buffer of altitude.



September 11, 2001- After a century of U.S. operated foreign wars, warfare suddenly became a very domestic affair.





Should architects be designing domestic versions of bunkers?



129

Many Americans already have an acute appetite for similar cars.

This sort of city may work if commuters drove in something like Blackwater USA's Grizzly APC.





Mainstream media provides the public with politicians with a type of appearance. The image serves as a buffer to the actual appearance of their conduct.

This seems more appropriate.



Television is propaganda's most effective instrument because it is easily controlled and its limited interface caters to one of the most common and dominant human characteristic, laziness.



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The other most common and dominant human characteristic is fear. This often works in conjunction with laziness because laziness is fear of work.





Shenyang, China shamelessly adopts the U.S. model of suburban sprawl which consists of single-family homes within yards surrounded by a white-picket fence and streets with no place to walk.

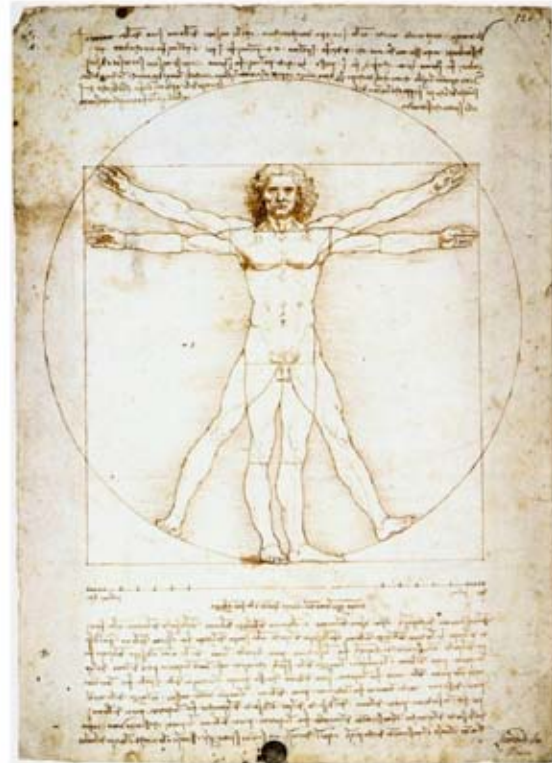


The mode of being known as car culture depends on these,...



BUFFER ZONES

CONSTRUCTING PERSONAL SPACE





Personal buffer zones become very important in social situations, many social customs are centered around acknowledging and respecting an individual's personal buffer/space.

In certain cases, one's personal buffer may be encroached upon. Although it varies from individual to individual, most people experience a strong feeling of discomfort. Psychologist Robert Sommer argues that the majority of people deal with this intrusion through what is called "dehumanization"; imagining that the intruders are inanimate.



A common bench: An extension of the personal buffer



"We are in an age when space is presented to us in the form of relations of emplacement"

– Michel Foucault

The Front Lawn and the Back Yard

The Buffer Zone

North America has more than 32 million acres of lawn under cultivation.

Occupies more land than any single crop including wheat, corn or tobacco.

Americans spend \$750 million a year on grass seed alone

Clear obsession with the lawn and maintenance.

Diller and Scofidio

*The American Lawn:
Surface of Everyday Life,
1998.*



808

810



Moses Lake, Washington

Walnut Street



256

258



Cordova, Tennessee

Rocky Point Road

The Urban/Suburban Context



Visually Transparent
Minimal Separation
No privacy
Borrowed views

No visual connection
Clear division
Ground level privacy



Lot Line Division Boundary Control Livestock

Aesthetic Goal Ambiguous Split

The Rural/Country context

The American Lawn – The Buffer Zone



141

Ultimately the property of the owner to do as he/she wishes.
Unspoken law to maintain ones lawn in a community, where an unkempt lawn next to a manicured one can disturb the neighborhood.
Can lead to competitive tendencies
Stricter Buffer zone division.

Three Scales and Their Impacts



Self Imposed Buffer Zones

Three Scales

The television serves as one of the greatest buffer zones across the earth. Its ability to convey not only information but emotion has turned it from a replacement from written mass media and an commercial output for entertainment to a means escalation and dissolution of public opinion and private agenda.



Scale
Use
Case
Buffer

Local
Object
Family
Avoidance



Personal
Relationship
Emotion
Isolation



Global
Information
911
Reciprocity

Local

Within the family the television has become an ingrained component of many family rituals. As a buffer zone it is often a means of avoidance of conflict within a parent child relationship. As an object of distraction for a child the contents, to a degree, are superfluous instead, it is a removal from a personal relationship. The common term the babysitter is an example. Yet within the structure of the family the television is used a means of relaying information, watching common shows, which parents believe convey value, the very idea of censored television and age appropriateness for children conveys the fact the television is a tool for distillation of subject matter for structured absorption.



Personal

For the individual, the television can behave as an emotional activator. Through TV cultural events, and common phenomena are compressed and distributed universally providing a common subject. As a buffer zone the television is a modulator of emotion. We find attachment to the events portrayed and as much as the content is a selection of our moods, it alters them significantly. Often our emotions at events is projected against the content viewed. Looking at the buffer zone as a means of manipulation of agenda and relief of emotion, the television both allows for a distillation of broad casted content, yet also enables the elongation of events. The viewer becomes numbed to the subject matter through prolonged repetitive exposure.

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Breaking the Time Buffer



The speed at which an event can be broadcast brings a simultaneity regardless of geography to events.

Biology:
human eye sends a signal to the brain at about (40-10) ms

Broadcast Waves:
a television signal travels at 300 000 000 m/s



Time Buffer

Censorship

As a means of content editing even in "live" media there is a safety delay which allows for censorship usually of around 5-10 seconds. This is known as the "seven-second delay"



Global

The global scale is where the ability of the television to act as buffer zone is most easily relay able to the common definition of the buffer zone in the ego political sense. The information distributed, via "newscasts" relays and personalizes global events that prior to the television did not have the instantaneity of reciprocity. Since the information portrayed can now be seen "live" the level of connection or therefore sense of necessary involvement in situations viewed means that there is a greater ability to gain feedback.

For example the nature of the 911 attacks being so personal was fuelled by not only the fact that the events were a "nationalist" phenomena, but that they were viewed as they occurred from places that were personally relevant, living rooms, workplaces, schools. While this is a dissolution of the buffer zone the fact that the information is so instantaneous means that it is also select. Therefore the amount of manipulation and positioning portrays filtered agendas which could not exist with the silent still image. Therefore the tuning of the reciprocity from these events has broken buffer zones of geography and often culture.

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Global



BUFFERS-RELIGION

PERSONAL SET OR INSTITUTIONALIZED
SYSTEM OF RELIGIOUS ATTITUDES, A
COMMITMENT OR DEVOTION TO A FAITH OR
AN OBSERVANCE.

PHYSICAL IMAGE THAT ACTS AS A BUFFER

POPE BENEDICT THE 16TH

PROMINENT FIGURE IN HISTORY FROM WHICH MILLIONS LOOK UPON FOR GUIDANCE.

PEOPLE ARE ALLOWED TO COME CLOSE TO HIM ON A SPIRITUAL LEVEL, BUT NEVER ON A PHYSICAL LEVEL.

HIS STATUS IN SOCIETY IS WHAT BUFFERS HIMSELF FROM THE REST OF THE WORLD.



VIRGIN - AN UNMARRIED WOMAN DEVOTED TO RELIGION



DEVOTION FROM INTERNAL SELF THAT DOES NOT ALLOW HER TO FEEL AND EXPERIENCE HUMAN NEEDS OF EMOTION WITH OTHER HUMAN BEINGS ON A PHYSICAL LEVEL.

HER IMAGE STATES THAT SHE IS PURE BECAUSE OF HER COMPLETE FAITH AND THAT SHE IS UNTOUCHED.

THE HASIDIC JEW

AN IMAGE THAT IS VERY
PROMINENT IN SOCIETY TODAY
WITH THEIR TZITZIT ON THEIR
GARMENTS AND THEIR LONG
BEARDS.

THE RELIGION DOES NOT
PERMIT FOR THE MEN TO
TOUCH OTHER WOMEN OTHER
THAN THEIR WIVES. A HUMAN
CONTACT BUFFER.



ISLAMIC WOMEN

ISLAMIC WOMEN- NOT ONLY ARE
THE WOMEN SEPARATED FROM THE
MEN WHEN THEY PRAY, BUT ALSO
PHYSICAL ATTRIBUTIONS ARE
SEPARATED FROM THE OUTSIDE
WORLD.



PHYSICAL BUFFERS

CONFESSION - A DISCLOSURE OF ONE'S SINS IN THE SACRAMENT OF RECONCILIATION.

THE CONFESSION BOOTH IS A PLACE PRIVATE AREA THAT A PERSON CAN FEEL A SENSE OF SELF PRESERVATION. AN INTIMATE SETTING THAT ALLOWS FOR ALL INHIBITIONS TO BE RELEASED. BUTS THERE'S ALWAYS A BARRIER (SCREEN) SO THAT COMPLETE DISCLOSURE IS ACCOMPLISHED.



THE WEST WALL, JERUSALEM

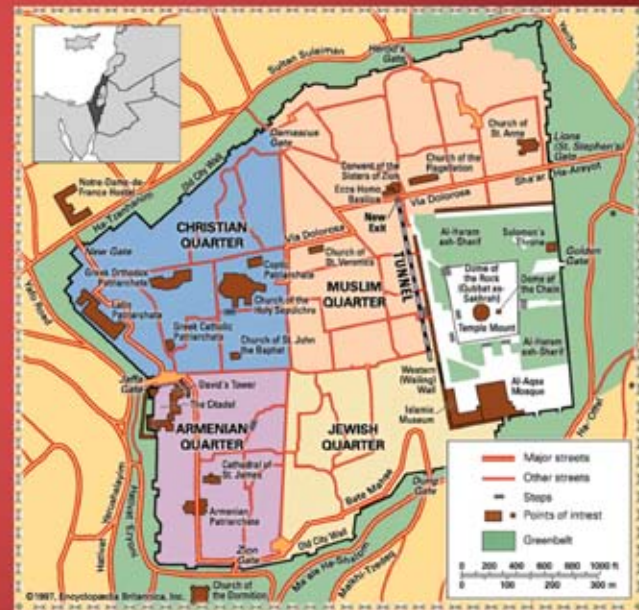


A HOLY AND SCARED SITE AMONG THE JEWS. MANY BELIEVE IT IS THE SECOND WALL OF THE FORTRESS FROM KING SOLOMON.

THE MEN AND WOMEN ARE SEPARATED ONE EITHER SIDE OF THE WALL, THEY ARE NOT ALLOWED TO CONGREGATE TOGETHER WHILE PRAYING.

THE OLD CITY

A PLACE THAT IS IN JERUSALEM. THERE ARE FOUR DIFFERENT QUARTERS WITHIN THE OLD WALLS OF THE CITY AND EACH PART HAVE THEIR OWN FUNCTION THAT COINCIDE WITH ONE ANOTHER, BUT AT OTHER TIMES THEY NEVER MEET DUE TO PHYSICAL BARRIERS THAT ARE PLACES TO KEEP OUT THAT OTHER RELIGION.

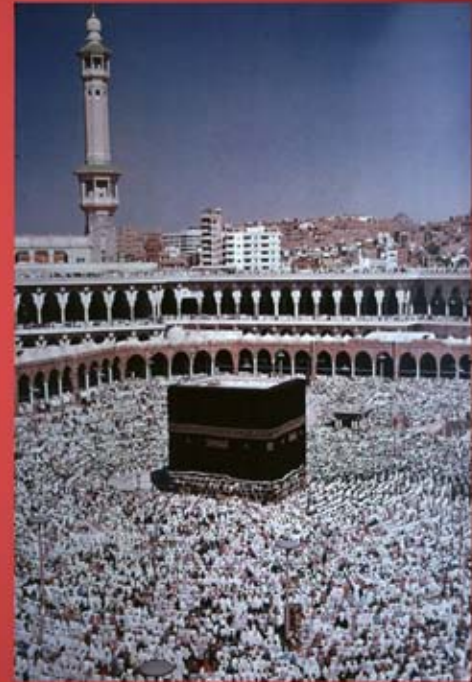


INVISIBLE BUFFERS

MECCA- A PILGRIMAGE OF ISLAM THAT OCCURS EVERY YEAR FROM WHICH EACH MUSLIM TRAVEL ONCE IN THEIR LIVES TO TRAVEL THE JOURNEY.

THE HOLIEST OF ALL SITES FOR ISLAM.

*ONLY FOR MUSLIMS- IF NOT OF THE ISLAMIC RELIGION, NOT ALLOWED WITHIN THAT PREMISES.



THE IMAGE OF THE LADY
IN HER TUNIC IS
PORTRAYED AS A
TERRORISTS DUE TO PAST
EVENTS, BUT SHE IS NOT
JUDGED AS INDIVIDUAL
BUT AS A MASS. AN
INVISIBLE BUFFER THAT
PEOPLE PUT BETWEEN
THEMSELVES AND HER
(HATE).



Semi-permeable Zones of Communication

Medium as a buffer between a thought
and its reception

160

Buffer Zone: defined

Buffer –noun

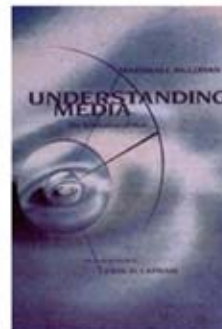
1. Any device material or apparatus used as a shield, cushion, or bumper, esp. on machinery.
2. Any intermediate or intervening shield or device reducing the danger of interaction between two machines, chemicals, electronic components, etc.
3. A person or thing that shields and protects against an annoyance, harm, hostile forces, etc, or that **lessens the impact of shock or reversal**.

Marshall McLuhan: 'The medium is the message'



"This is merely to say that the personal and social consequences of any medium – that is, of any extension of ourselves – result from the new scale that is introduced into our affairs by each extension of ourselves, or by any new technology

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In figurative painting, compositional or philosophical concepts that are employed are subjected to often misguided interpretation and aesthetic.

The painting itself is a communicative buffer zone between the mind of the painter and the mind of the audience.

David Teniers the Younger: The Art Collection of Archduke Leopold Wilhelm

Painting as an ideological buffer



Continued...

"Instead of the specialized illusion of the third dimension on canvas, cubism sets up an interplay of planes and contradiction or dramatic conflict of patterns, lights, textures that 'drives home the message' by involvement. This is held by many to be an exercise in painting, not an illusion."

Kasimir Malevich: Aeroplane Flying



Text as an information buffer



"All media are active metaphors in their power to translate experience into new forms.

The spoken word was the first technology by which man was able to let go of his environment in order to grasp it in a new way...

Words are complex systems of metaphors and symbols that translate experience into our uttered or outered senses."

Other Communicative Buffer Zones

Telephones were among the first buffer zones to circumvent distance barriers between sender and receiver.

“With new media, however, it is also possible to store and translate everything; and as for speed, that is no problem. No further acceleration is possible this side of the light barrier.”



Computers and the Internet

Because computers and their applications are text and image based, they buffer information with metaphors and in the fact that they are a "medium" in themselves, adding another layer to the buffer zone.

Internet likewise is the medium upon which many ideas are communicated, and thusly acts to buffer that translation.

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Increasing buffers between the sender and receiver.

Mind-Arm-Drawing-Audience



Drafting room circa 1900

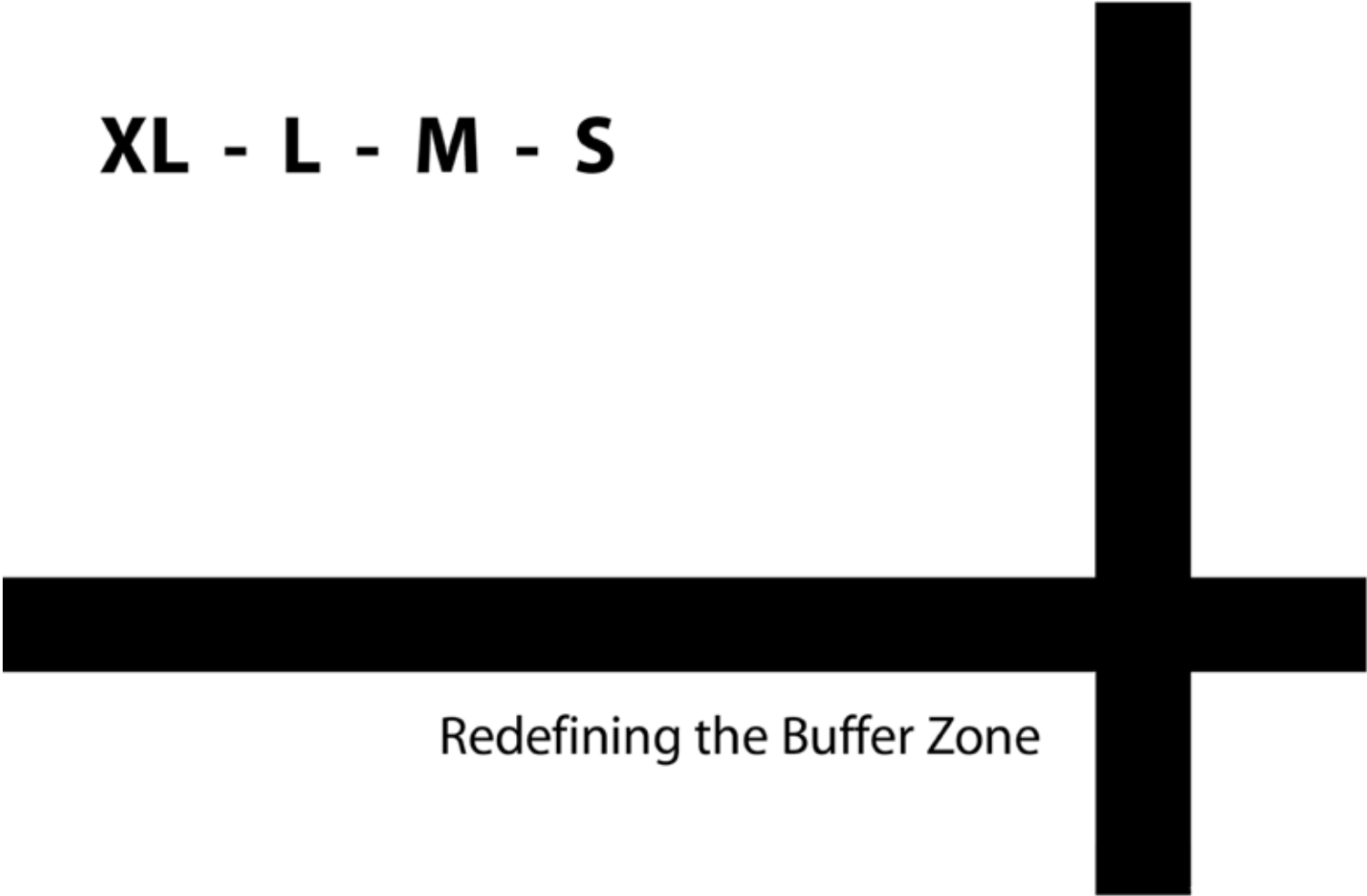
Mind-Arm-Computer-Drawing-Audience



Drafting room circa 2000

XL - L - M - S

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Redefining the Buffer Zone

-Something Physical

-"No man's land"

-unclaimed

-Causes Shame

-Brings opponents together

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Personal Interpretation

XL



Atlantic Ocean

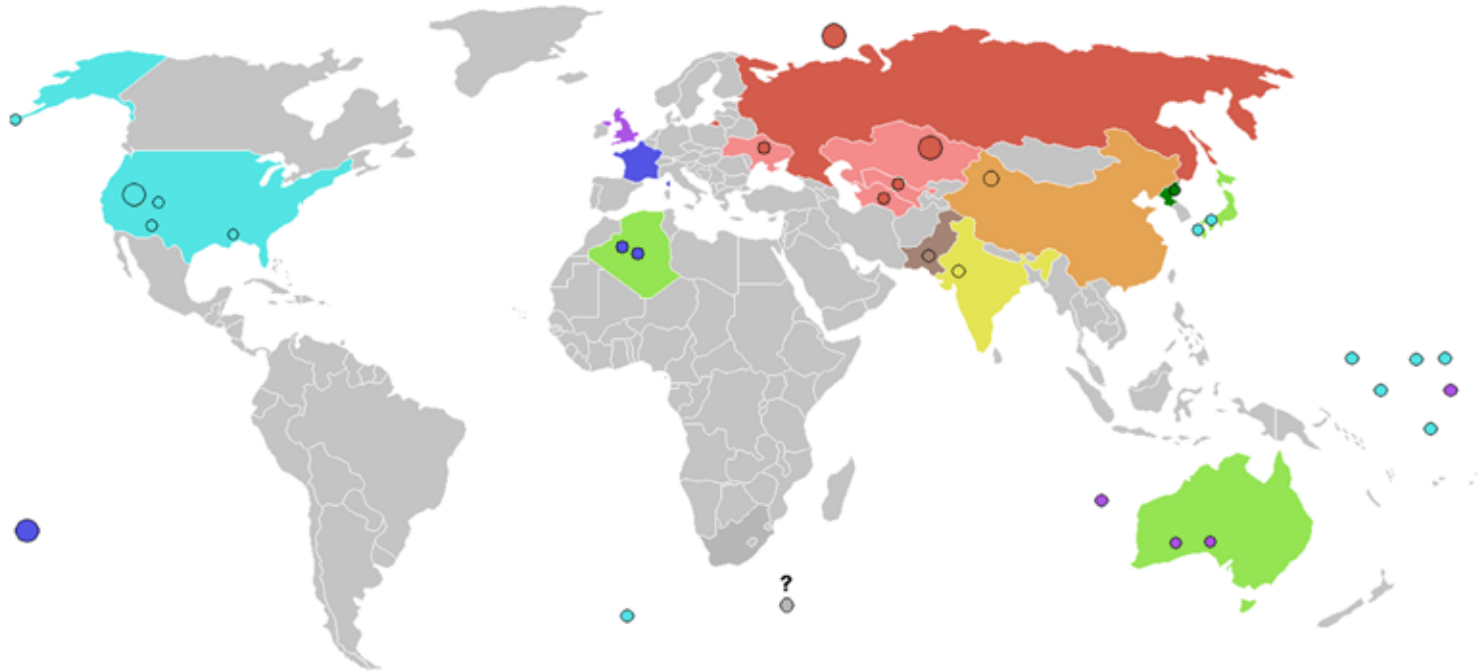


Atlantic Ocean

- No Islands In all the span
- No battles or wars
- Free territory
- Psychological Barrier



Nuclear Testing Sites



-The only use of nuclear weapons in war is Nagasaki and Hiroshima, the rest of the dots are all tests. The big dots account for major sites where there was more than 100 tests performed.

S



The Condom



Religious and Health Issues

The Condom

MACRO _ MICRO

Buffer Zone Study relating to scale and expression of identity.

THE EARTH

THE COLONY

THE RESIDENCE

THE INDIVIDUAL

THE TOOL



THE ATMOSPHERE

Our atmosphere: gives and sustains life. A buffer serving as protection from outward elements of our solar system.

The atmosphere as means of protection serves as an elementary model to the concepts of self preservation, containing within it, everything that gives us life.

A barrier in its first, most organic form.



THE COLONY

Man gathers in dense groupings to form some sort of barrier between them and their respective environments. The collective creates a buffer from the hostile world.

The settlement creates a buffer within the regional topography as a collective population gathers, allowing for an expression of culture, physically and mentally holding a collection of people.

Density creates a more definitive barrier, amplifying the separation between colony and surroundings; distance between each unit acts as a social buffer and continues to define the strength of the community.



THE RESIDENCE

Buffers in the form of found material began to shelter humans from their immediate elements.

The residence allows for greater amounts of expression, yet still is heavily influenced by culture and regional influences.

Technology has allowed for manipulation of raw material for shelter, allowing for various forms of housing.





THE INDIVIDUAL

Clothes provide means of mobile protection for the individual in, more than one way, it protects one's modesty as well as from the environment itself.

Surpassing expressions seen previously, clothing provides protection as it increases the ability for individual self expression. Clothing's physical form puts the user on display.

Clothes offer means of manipulating self image while retaining concrete form and protection; more than ever before individual self expression is achieved.



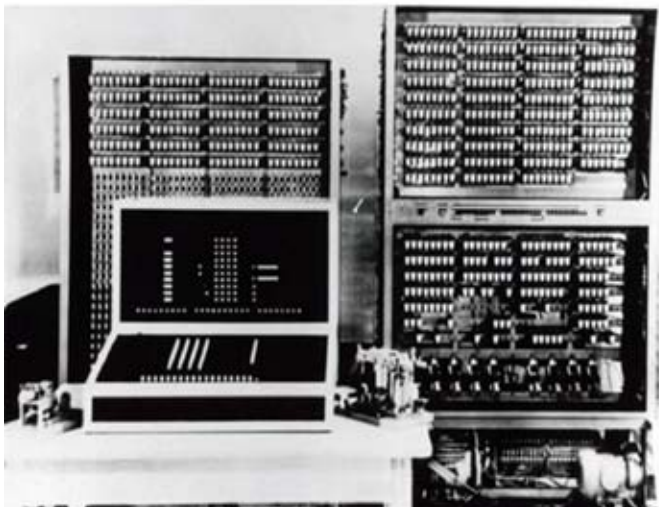


THE TOOL

Tools that are used as means of communication and travel act as barriers, changing the way we are inclined to interact with our environment. Our virtual world gives us new means for representation.

Modern technology has brought self expression to a whole new outwardly focused realm, it is a representation however we seem fitting.

The barriers that once lied within concrete subject matter are now projected through mediums of technology, yet can still only be manipulated based on the means of the tool.



buffer zones and thresholds

buffer (zones) defined

1. To lessen the impact of, with or as with a buffer. To act as a buffer. To limit the effect of. To treat with a buffer.
2. A mechanical apparatus for deadening the force of concussion; as a round plate or cushion.
3. A substance or a mixture of substances, usually of a weak acid or base and its salt, which stabilizes the degree of acidity or alkalinity of a solution; also, a buffer solution.
4. To designate a state, zone, etc., lying between two others, usually owing allegiance to neither, and serving as a means of preventing hostilities between them.

Early uses of the word "buffer" in politics and conflicts:

- 1876- B. Frere in W.B. Worsfold *Sir B. Frere*. "Using the Afghans as a 'buffer' to avoid immediate contact between our frontier and the Russian."
- 1883- *Daily News* "The 'Buffer' State—to borrow a simile from Indo-Afghan politics—which lies between Natal and the late King's dominion."
- 1908- Westminster Gazette. "A 'buffer' zone inhabited by independent tribes, lies between the boundaries of British India and Afghanistan."

buffer zones and political implications

An examination of the definitions and originating uses of the term "buffer zone" ultimately reveals an attitude of neutralization meant to avoid confrontation by promoting non-action. In principle, this seems like a good idea, but ultimately this simplistic solution for often complex issues inherently creates additional problems, particularly when it is manifested as an appropriation of physical territory.

One of main flaws with condemning territory to a state of neutrality is that conflicts almost invariably occur in populated areas, which by their virtue of population were in fact never neutral. Thus in order to create a buffer zone, a territory must be emptied. The photograph on the right shows the evacuation of Famagusta in Cyprus in 1974.



Clearly, forceful displacements of people to create buffer zones in times of conflict has great potential to add complexity to an issue, simultaneously increasing the difficulty of reaching a solution and harboring further reasons for opposition. Currently, portions of Famagusta remain empty as a buffer zone, which holds this territory hostage, its residents displaced, with seemingly little progress towards a solution of the greater conflict.

As another example of the political resentment created by displacement, one can look to the Israeli-Palestinian conflict. A key issue in the conflict is the Palestinian sense of displacement from a territory to which they are deeply tied. In this particular conflict, Israel is vilified in much of the Middle East, which has led to an increase in open Anti-Semitism, deepening the conflict on many fronts.



buffer zones and political implications



A second primary disadvantage to the creation of buffer zones as a political strategy within a conflict is that neutrality implies non-action. While there is something to be said of the potential benefits of neutral zones in preventing all-out armed conflict, these zones, on the other hand tend to prolong conflicts, entrenching them, by obscuring the need for a timely resolution. As a conflict is further drawn out, a buffer zone's affect on the physical, built environment becomes increasingly permanent and devastating.

The Berlin Wall, which divided the city from 1961 to 1989, a period of 28 years, is clearly an example of the creation of a buffer zone becoming a static condition.

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As suggested by this photograph, as a buffer zone, The Berlin Wall cut a wide path of destruction through the fabric of the city. Like the example in Cyprus, its creation is linked to a certain amount of displacement of the existing urban condition, the cost paid for a solution meant to create an immediate stasis of a conflict rather than addressing a means of fair resolution.

Particularly in the case of the Berlin Wall, the creation of the buffer zone had certain other implications on the physical environment linked to its creation. A particularly good example of this is the division of the Potsdamer Platz by the Berlin Wall.

buffer zones and political implications

Potsdamer Platz, a historically important square in the center of Berlin, was heavily bombed during World War II, particularly due to its proximity to important Nazi buildings. However, following the War, tensions that arose out of the rise of the Cold War left the site devastated and in 1961 the Berlin Wall was built, dividing Postdamer in two.

This buffer zone created a condition of stasis during which the destruction of World War II became a persistent presence in the city. It was not until after the fall of the Berlin Wall when efforts were made to restore the urban importance of the Potsdamer Platz.



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Why some may argue that buffer zones are at times beneficial and necessary in certain situations, rather than being merely viewed as poor solutions for complex conflicts, there needs to be a careful examination of the terminology used in such an argument. One could site the example of the "buffer zone" placed between audiences and a celebrity that is necessary to create the relationship between the idol and the follower. However, this relationship is not neutral even if the dialog between the two is not direct, whereas a buffer zone means to impose neutrality to physically separate opposing forces. A much better term for a separation, such as that between the idol and the follower, would be "threshold."

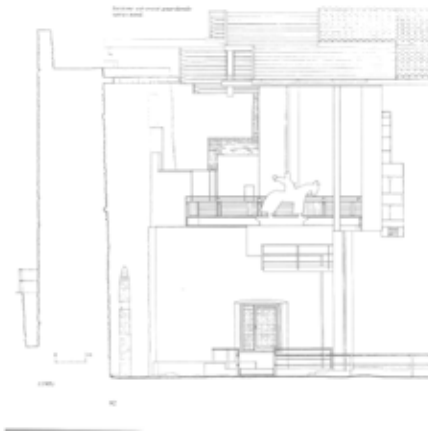
Generally, a threshold is a region of boundary between two conditions and, architecturally, threshold most commonly refers to a door, which is essentially the boundary region between two conditions. A door is meant to be passed through, which makes it an active division rather than a neutral one.



buffer zones and thresholds

That said, an architectural threshold does not necessarily need to refer to a doorway. It could refer to other regions of passage such as a window, corridor, or a stairway. It could also refer to tectonic details that create thresholds between different materials. In this example the two materials support each other in some way, but must remain separated due to differences in physical properties. Such details are meant to embrace the difference rather than to treat them with neutrality.





To close, one can look at any number of examples of architectural threshold, particularly by a master of threshold at all scales, Carlo Scarpa, though one example comes to mind that is particularly relevant to the aforementioned idea of the threshold between the follower and the idol. That is Scarpa's placement of the Cangrande Della Scala in the Castelvecchio Museum in relation to the viewer. Unlike more typical placements of artwork in museums, the Cangrande remains elevated and out of reach of the viewer, but simultaneously draws the viewer through the museum, then under, over, and around revealing itself through a highly active threshold of separation.







S P E C T A C L E

AS BUFFER

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Buffer Zones, also labeled and described as “No Man’s Land,” DMZ’s, *Green Zones*, *Green Lines*, and euphemistically as *Gateways* and *Greenbelts*, are analogically like *Bufferin*, the popular pain suppressant pill. In each instance, desire concerns the alleviation of pain inflicted, or associated either with political violence, war, fear of our neighbors, or misguided urban planning.

With time, memory recedes, urban amnesia develops, political change introduces volatility, while inflated real estate values have, in some instances, transformed these buffer zones into provocatively desirable sites, now ripe for commercial exploitation, and even acts of architectural exploration and experimentation.

Desiring the Spectacle touches upon dwelling, symbolism, sustainability, adaptive use, the notion of threshold and passage, and how space is politicized. The sites and events critiqued here, represent a conflation of cultural signs, time and space, in a manner analogous to Foucault’s notion of *Heterotopias*.

This seminar presentation reflects an interpretation of the semiotics embedded in culture, designed as a striking visual narrative to compliment text from the seminal work, *The Society of the Spectacle*, by Guy Debord.

BRUSSELS FLOWER SHOW



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The abundance of commodities — that is, the abundance of commodity relations — amounts to nothing more than an augmented survival.



CHARACTERISTICS OF THE SPECTACLE

*The **SPECTACLE** is a live experience, that requires communal participation.*

*The **SPECTACLE** demands impressive scale.*

*The **SPECTACLE** is visually exuberant.*

*The **SPECTACLE** is ephemeral.*

*The **SPECTACLE** brings people together and transforms space.*

*A viewer becomes a **PARTICIPANT** with all senses engaged.*

*The **SPECTACLE** suspends perception of reality.*

*The **SPECTACLE** responds to a deep desire.*

*The **SPECTACLE** group ethos:*

*No spectators, only **PARTICIPANTS** that belong.*

Kumbh Mela, a Hindu pilgrimage that occurs four times every twelve years, rotated among four locations for 42 days. It is the largest gathering of people in the world. The major event at the festival is a ritual bath at the river bank. On the auspicious day of January 24, 2001, 25 million bathed. 50 miles of road and 25 pontoon bridges were specially constructed.

Kumbh Mela pilgrims cross the Ganges on temporary pontoon bridges en route to the holy city of Prayag, India 2001

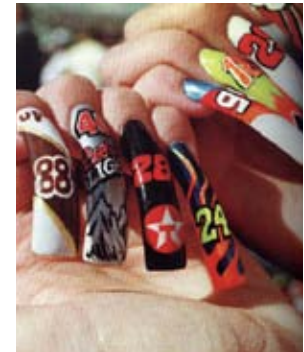




NASCAR

PERFORMANCE COMMODIFIED CULTURE

*The spectacle is not
a collection of images;
it is a social relation
between people
that is mediated
by images.*



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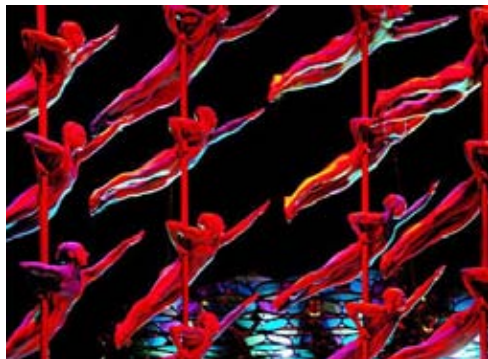




CIRCUS MAXIMUS

- THE OLDEST SPECTACLE
THE MODERN SIDESHOW

The specialization of images of the world evolves into a world of autonomized images, where even the deceivers are deceived. The spectacle is a concrete inversion of life, an autonomous move-



TICKER TAPE PARADE

TICKER TAPE PARADE

TICKER TAPE PARADE
TICKER TAPE PARADE

TICKER TAPE PARADE

TICKER TAPE PARADE

TICKER TAPE PARADE

TICKER TAPE PARADE

The spectacle cannot be understood as a mere visual deception produced by mass-media technologies.

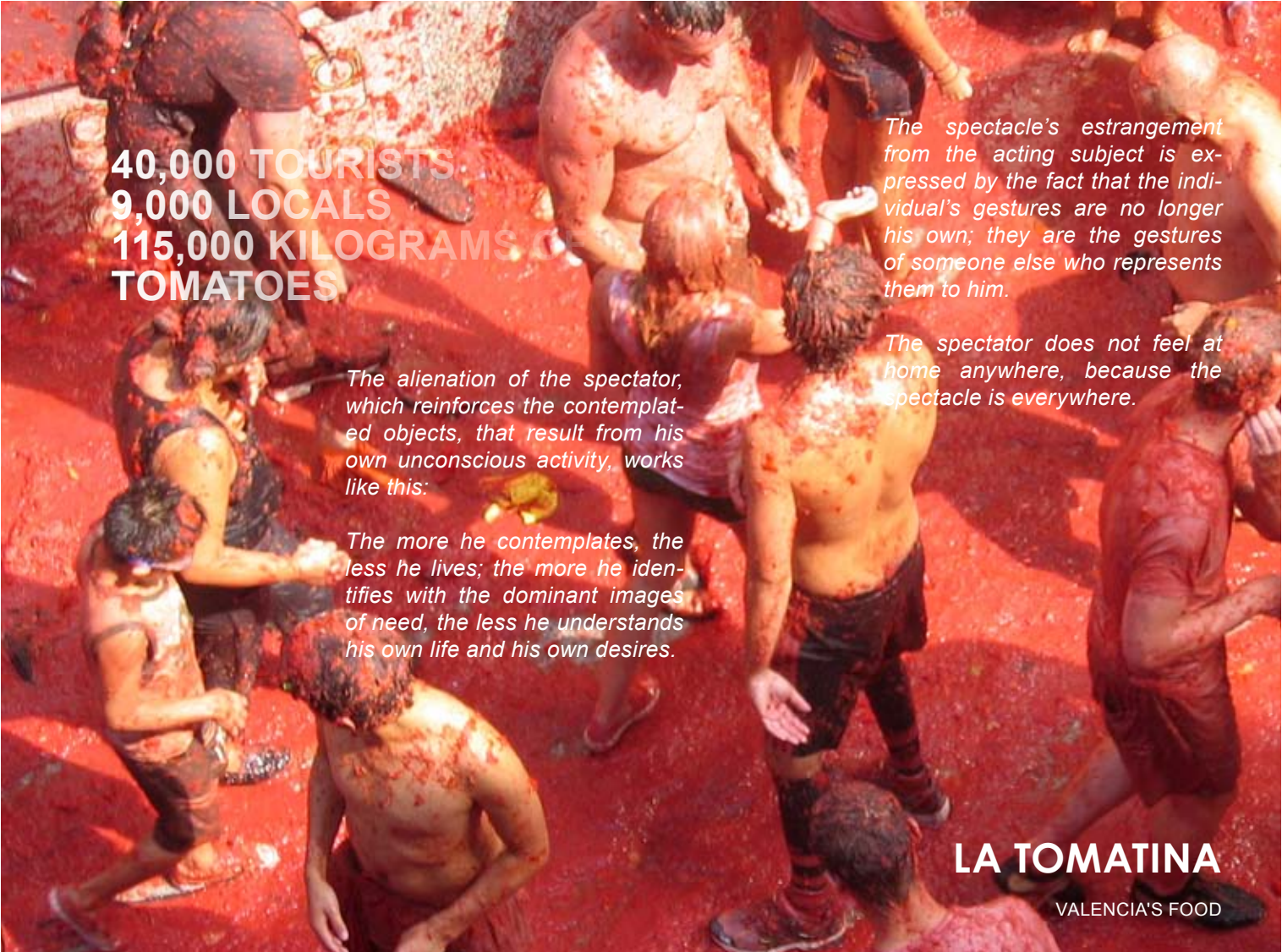
TICKER TAPE PARADE

It is a worldview that has actually been materialized, a view of a world that has become objective.

TICKER TAPE PARADE

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**40,000 TOURISTS
9,000 LOCALS
115,000 KILOGRAMS OF
TOMATOES**

The alienation of the spectator, which reinforces the contemplated objects, that result from his own unconscious activity, works like this:

The more he contemplates, the less he lives; the more he identifies with the dominant images of need, the less he understands his own life and his own desires.

The spectacle's estrangement from the acting subject is expressed by the fact that the individual's gestures are no longer his own; they are the gestures of someone else who represents them to him.

The spectator does not feel at home anywhere, because the spectacle is everywhere.

LA TOMATINA

VALENCIA'S FOOD



PAMPLONA



BULL RUN

The Participant

IT IS EXPRESSLY FORBIDDEN:

To admit anyone under the age of 18 into the course, as minors are totally prohibited from running or participating.

To go over the police barriers, which the authorities see fit to erect.

To place oneself in the zones, and areas of the itinerary which are expressly indicated by the agents of the authorities.

To hide oneself before the release of the bulls in corners, dead angles or doorways of houses, or establishments located throughout the length of the course.

To leave open the doors of the houses along the course, the owners or tenants of the said property being responsible for this.

To enter into the route in a state of drunkenness, under the effects of drugs or in any inappropriate state.

To carry objects which may impede the correct running of the Bull Run.

To wear clothes or shoes which are not appropriate for the run.

Call the animals or distract them in any way.



The Cultural Icon

"Static societies" are societies that have reduced their historical movement to a minimum, and that have managed to maintain their internal conflicts, and their conflicts with the natural and human environment in a constant equilibrium.

The members of these societies remain human at the price of always remaining the same.

The Spectator

LAS VEGAS

THE GREAT PRETENDER



200

Fragmented views of reality regroup themselves into a new unity as a separate pseudo-world that can only be looked at. Understood in its totality, the spectacle is both the result and the project of the dominant mode of production. It is not a mere decoration added to the real world. It is the very heart of this real society's unreality. In all of its particular manifestations — news, propaganda, advertising, entertainment — the spectacle represents the dominant model of life.

It is the omnipresent affirmation of the choices that have already been made in the sphere of production and in the consumption implied by that production. In both form and content, the spectacle serves as a total justification of the conditions and goals of the existing system. The spectacle also represents the constant presence of this justification, since it monopolizes the majority of the time spent outside the production process.





THE WORLD'S FAIR

A CITY BY ANY OTHER ICON

World's Fairs have excited and i-nspired millions of people around the world by expressing the hopes and desires of their times.

Perhaps unwittingly, they also provide a fascinating glimpse into the realities of those same times.

One of the primary goals of world's fairs is to entertain.

The history of world's fairs is also a history of people claiming them dead.





MACY'S THANKSGIVING DAY PARADE



GOT NYC?

82 Years of Tradition:

10,000 Participants
2.5 Miles
3.5 Million Spectators



GOT SPONGEBOB?

The first Macy's parade featured Felix the Cat, live animals, and a special appearance by Santa Claus.



GOT MAINE?

The New York City based Macy's parade features marching bands from Alabama, Arizona, Georgia, New Mexico, Louisiana, Wisconsin, Florida and Maine.



GOT TURKEY?

All that once was directly lived has become mere representation. Culture has become a sequence of commercial fragments detached from original experience.



WAR PROTEST
SIGN OF THE DECLINE OF DEMOCRACY

There are two superpowers on the planet - the United States, and worldwide public opinion.

Patrick Tyler, NY Times

Generalized secrecy stands behind the spectacle, as the decisive complement of all its displays and, in the last analysis, as its most important operator.



2003 ANTI-IRAQ WAR WORLD RALLY
PARTICIPATING COUNTRIES AND REGIONS:

ENGLAND . SCOTLAND . IRELAND . NORTHERN-
IRELAND . ITALY . FRANCE . GERMANY . SPAIN .
MALTA . NORWAY . DENMARK . BELGIUM . LUXEM-
BOURG . SWITZERLAND . BOSNIA . HERZEGOVINA .
CROATIA . CZECH REPUBLIC . HUNGARY . POLAND
PORTUGAL . SERBIA . RUSSIA . UKRAINE . TURKEY
GREECE . CYPRUS . CANADA . UNITED STATES .
MEXICO . URAGUAY . ARGENTINA . UNITED ARAB
EMIRATES . IRAQ . SYRIA . ISRAEL . JAPAN . MA-
LAYSIA . TAIWAN . BANGLADESH . SOUTH KOREA .
SOUTH AFRICA . TUNISIA . FIJI . AUSTRALIA . NEW
ZEALAND . ANTARCTICA



The seperation wall will



POLITICS AS SPECTACLE



But due to the very fact that this sector is separate, it is in reality the domain of delusion and false consciousness.

As such the notion of unification achieves nothing, but an official language of universal separation.



The spectacle presents itself simultaneously as society itself, as a part of society, and as a means of unification.

As a part of society, it is the focal point of all vision and all consciousness.





Burning Man is a six-day annual event that takes place in Black Rock City, a temporary city on the playa of the Black Rock Desert in Nevada. It takes its name from the ritual burning of a large wooden effigy. The event is described by organizers as an experiment in community, radical self-expression, and radical self-reliance.

*The world already
dreams of such a
time. In order to
actually live it, it only
needs to become fully
conscious of it.*

BURNING MAN: NEW HOPE OR MILLENNIUM WOODSTOCK?



RADICAL INCLUSION: Anyone is welcome, no participation required.

GIFTING: Instead of cash, event participants barter. The giver tends to benefit more than the recipient.

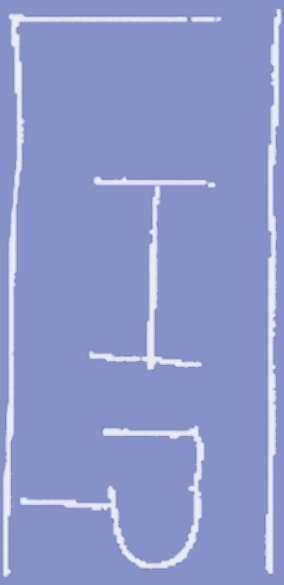
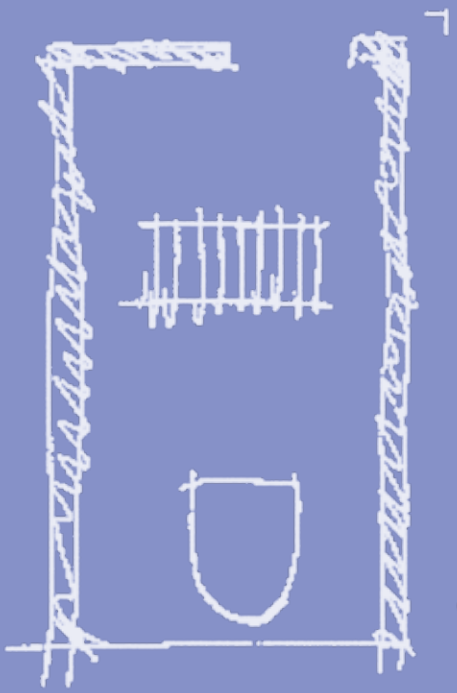
DECOMMODIFICATION: No cash transactions at the event.

RADICAL SELF RELIANCE: Participants are responsible for themselves in harsh environments and provide their own shelter and amenities.

PARTICIPATION: Encouraged, since without, there would be no spectacle.



modern +



modern +
ABSTRACT

Modern +

The Rise of the Modern in the 21st Century

What follows here is an attempt to define the term *Modern*, as it relates to architecture today, while provoking deliberation on its relevance to the making and defining of architectural language as a pedagogy.

When discussing the *modern* in architecture, it is important to distinguish the term critically from *modernism* and *post-modernism*, which along with *brutalism*, *neo-brutalism* and other “isms”, could be characterized as styles with tenuous ties to the Modern Movement. Arguably this has promoted corrupt distortions of history that were technologically strident, and evidence of cultural and pragmatic reactions against the perceived evils and excesses of the Modern Movement.

This period, which began shortly after the 20th Century, and by the 1940's was consolidated as the *International Style* survived, champi-

oned by such prominent figures as Gordon Bunshaft of SOM, Philip Johnson, Mies van der Rohe, Richard Neutra, and obliquely F.L. Wright, along with founders like Moholy-Nagy, and acolytes like Richard Meier, of the Bauhaus, as late as the 1980's.

Today, we see other kinds of excesses, consisting of distorted expressions of technological and material advances, marketed through an architecture of virtual seduction. These current excesses are being put into perspective by the return, and indeed rise of the Modern Movement via the realized work of leading professionals internationally, and the creative language and discourse that has developed in many American schools of architecture.

The following presentations attempt to redefine and give evidence of the rise of the Modern Movement but with a +

MODERN+

Gordon Matta-Clark

LETTER FROM MATTA TO GORDON POSTMARKED JANUARY 9, 1962:

Dearest Gordy: A big happy and meaningful new year – Since you seem to feel that your life has become a senseless driving from here to nowhere – you need an end, let it be architecture (remember that no where can be now here).

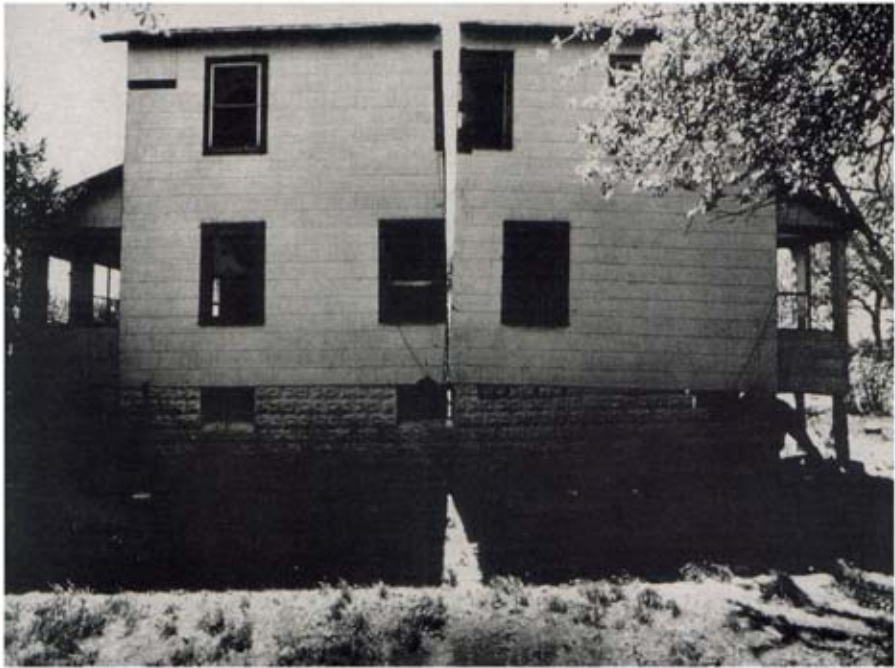
About next summer, I hope you have not dilapidated the money of your ticket, let me know how you stand, so that we can see you here.

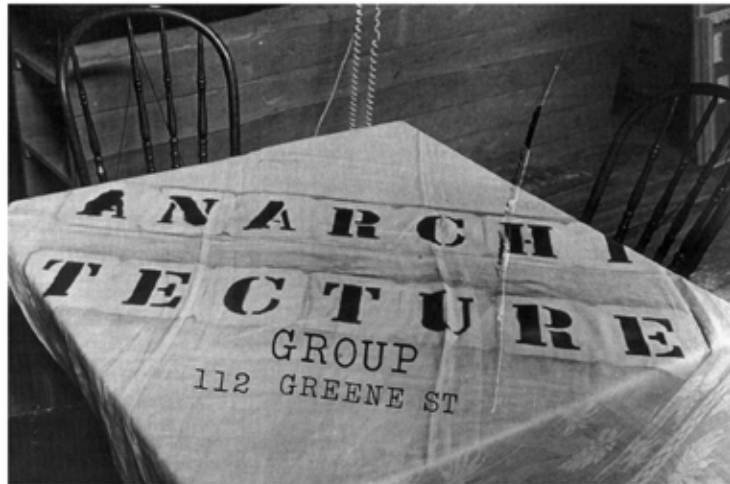
Did you ever call on Marcel Breuer, the architect, he is a very good friend of mine and he was assistant to Gropius at the architecture school at Yale. Phillip Johnson, too, is a friend, call on him you can get his address at the Museum or the telephone book.

If you are definite decided I can write them directly, get me their addresses.

Who may give you very good advices is Fredrick Kiesler, he lives very close from your home, 7th Av and 14th St, call him and ask for an appointment, he is a very intelligent man, go in my name, we were very good friends once.

Write me soon, my love to you. Matta.





Anarchitecture

A RESPONSE TO COSMETIC DESIGN
COMPLETION THROUGH REMOVAL
COMPLETION THROUGH COLLAPSE
COMPLETION IN EMPTINESS



"I dug a deep hole in the basement of 112 Greene Street. What I wanted to do I didn't accomplish at all, which was digging deep enough so that a person could see the actual foundations, the "removed" spaces under the foundation, and liberate the building's enormous compressive, confining forces simply by making a hole."

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Object to be Destroyed





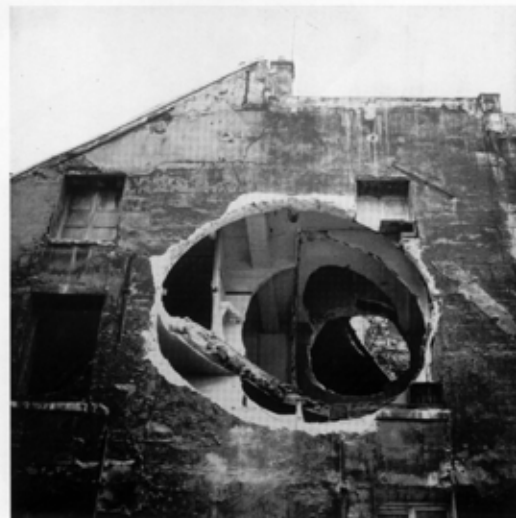
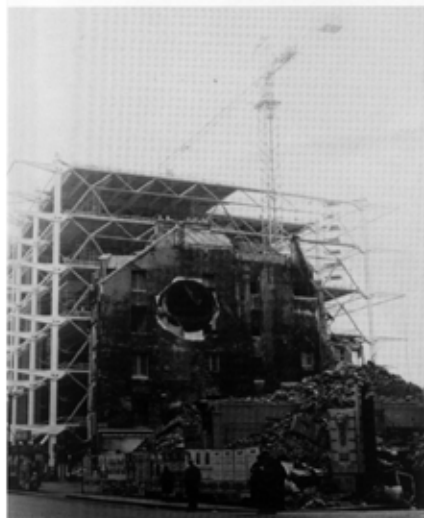
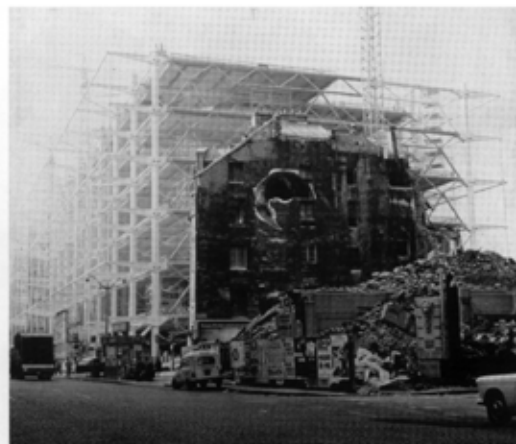
















Eyes which do not see...

Liners

A great epoch has begun.

There exists a new spirit.

There exists a mass of work conceived in the new spirit; it is to be met with particularly in industrial production.

Architecture is stifled by custom.

The 'styles' are a lie.

Style is a unity of principle animating all the work of an epoch, the result of a state of mind which has its own special character.

Our own epoch is determining, day by day, its own style.

Our eyes, unhappily, are unable yet to discern it.

-Le Corbusier *Towards a New Architecture*

modern plus



In beginning the discussion of “modern plus” it is important to begin with a certain understanding of the term “modernism.”

“Modernism” is a name given to a period in architectural history after the movement had already been established. As Le Corbusier wrote, “Our own epoch is determining, day by day, its own style.” Thus, the protagonists of Modernism were not creating in the style of Modernism, but rather they were merely creating and experimenting in new ways. However, this period of prolific creativity, which became known as modernism, happened relatively quickly. Many questions were asked about art and architecture and some of them were not answered, or answered inadequately, as in certain modernist solutions for urban housing.

Clearly then, the end of Modernism is not a closed book and “Modern Plus,” the seeming re-emergence of Modernism can be viewed not as the degradation of Modernism into an aesthetic style, but rather as a critical retrospection that asks how the ideals of the previous era could be re-examined and reinterpreted for contemporary life. Modern Plus looks to continue the successes of modernism and revise the failures. This is how collective human knowledge advances. In this framework, arguably, the Renaissance could be called Classicism Plus, and the Baroque could be called Renaissance Plus.

Looking beyond architecture a discussion the films of Russian director, Andrei Tarkovsky will serve as a case study for Modern Plus for several reasons.

First, film is a purely modern form art, which literally did not even exist until Auguste and Louis Lumiere invented cinema and created the first film, *L'arrivee d'un Train en Gare De La Ciotat* between 1895 and 1897. As context, this runs parallel to the earliest works of Frank Lloyd Wright.

Second, an examination of Tarkovsky's approach to film reveals that it comes from a combination of his own understanding of film as a medium and his critique of filmmakers who came before him (the Plus component of his work.)

Third, Tarkovsky's approach to the subject of the experience of time holds particular relevance to architecture as it becomes clearer that the human understanding of time is changing through science and technology.



"I cannot forget that work of genius...*L'Arrivée D'un Train En Gare De La Ciotat*. That film made by Auguste Lumiere was simply the result of the invention of the camera, the film, and the projector. The spectacle, which only lasts half a minute, shows a section of railway platform, bathed in sunlight, ladies and gentlemen walking about, and the train coming from the depths of the frame heading straight for the camera. As the train approached panic started in the theatre: people jumped up and ran away. That was the moment when cinema was born; it was not simply a question of technique, or just a new way of representing the world. What came into being was a new aesthetic principle.

For the first time in history of the arts, in the history of culture, man found the means *to take an impression of time.*"

-Andrei Tarkovsky *Sculpting in Time* (62)

"That is the sense in which the Lumiere films were the first to contain the seed of a new aesthetic principal. But immediately afterwards cinema turned aside from art, forced down the path that was safest from the point of view of philistine interest and profit. In the course of the following two decades almost the whole of world literature was screened, together with a huge number of theatrical plots. Cinema was exploited for the straightforward and seductive purpose of recording theatrical performance. Film took a wrong turn; and we have to accept the fact that the the unfortunate results of that move are still with us. The worst of it was not, in my view, the reduction of cinema to mere illustration: far worse was the failure to exploit artistically the one precious potential of cinema—the possibility of printing on celluloid the actuality of time."

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-Andrei Tarkovsky *Sculpting in Time* (62-63)

Clearly, Tarkovsky's work is one of "cinema plus." That is to say, through his understanding and critique of the media and the history of cinema before him, he found his own way to make films, which is in many ways truer to the medium than the vast number of films that merely tell stories or record theater. He writes:

"I see it as my professional task, then, to create my own, distinctive flow of time, and convey in the shot a sense of its movement—from lazy and soporific to stormy and swift—and to one person it will seem one way, to another, another.

Assembly, editing, disturbs the passage of time, interrupts it and simultaneously gives is something new. The distortion of time can be a means of giving it rhythmical expression.

Sculpting in time!"

-Andrei Tarkovsky *Sculpting in Time* (120-121)



Sergei Eisenstein: Russian Film Maker and Predecessor to Tarkovsky

"Tarkovsky's attitude towards montage differs radically from that of Eisenstein. He insists that in lieu of cutting and dissecting the scene in numerous pieces, the camera should preserve the unity of space and time in which the event takes place"

-Vlada Petric

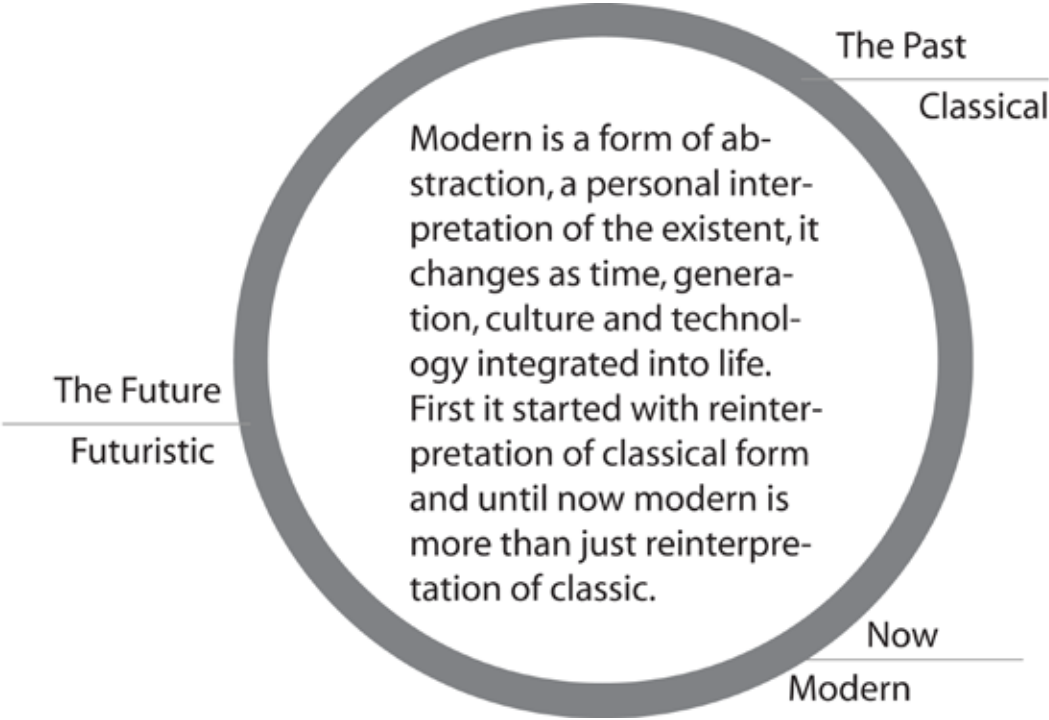
Eisenstein *Battleship Potemkin* 1925

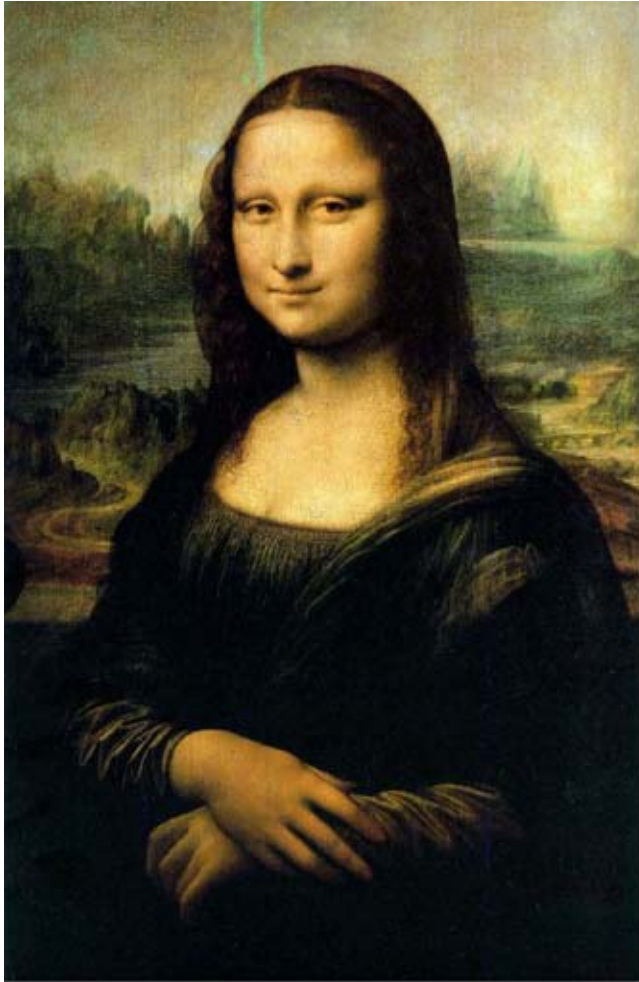


"Alas the tragedy is that we do not know how to be free—we demand freedom for ourselves at the expense of others and don't want to waive anything of our own for the sake of someone else: that would be an encroachment upon our own personal rights and liberties. All of us are infected today with an extraordinary egoism and that is not freedom; freedom means learning to demand only of oneself, not of life or of others."

-Andrei Tarkovsky *Sculpting in Time* (180)







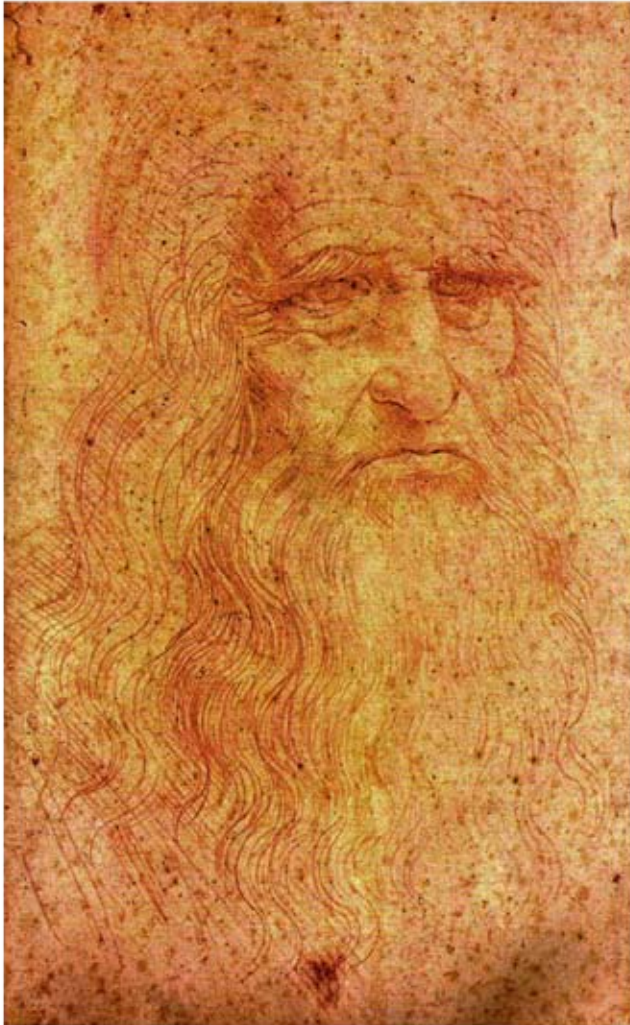
Mona lisa-Da vinci 1503-06



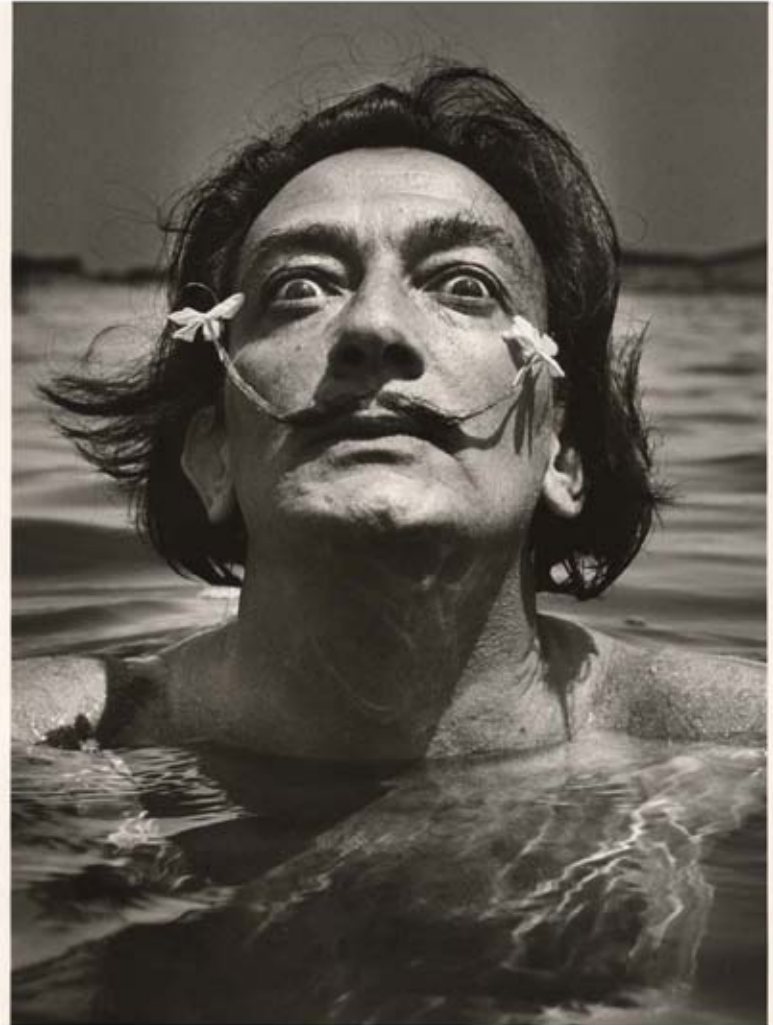
L.H.O.O.Q-Marcel Duchamp 1919



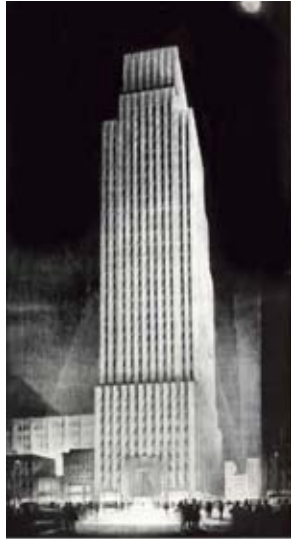
Fountain, Marcel Duchamp 1916-17



Leonardo da Vinci self-portrait c 1512



Salvador Dali self-portrait c 1953



News Building, Hugh Ferriss-
1920



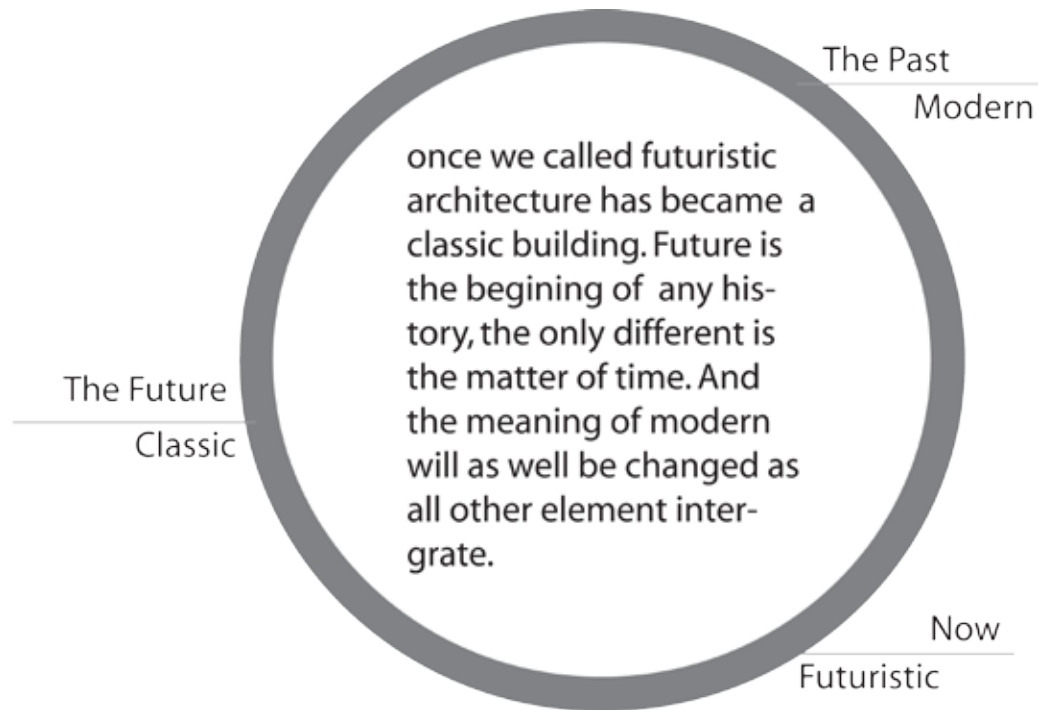
Empire State Building, Shreve,
Lamb and Harmon, 1931



Electric Power station, 1914, Anto-
nio Sant'elia



The war memorial Hall, como, Italy,
Giuseppe Terragni 1933



Modern + Furniture

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Authorship in the Machine Age

Sam Maloof, 1916-

I have always had the conviction that joinery is an aesthetic part of a Piece of furniture, really of woodwork in general. If a joint is well made , why go to the trouble of covering it up?

Sam Maloof



© 2000 Jonathan Pollock





bench, 1960



rocking chair, 1955



grass seated chair, 1944

George Nakashima

Career span: 1943 - 1990



Charles Eames



LEFT: Product: Christmas tree sculpted from discarded chair legs



Urban workshop

Product: u-frame table



Haus arrest
Product: standby



Haus arrest
Product: toy boy



Product: joint detail



Fritz Hansen
Product: study lounge



Haus arrest
Product: long boy



Fritz Hansen
Product: scoop chair

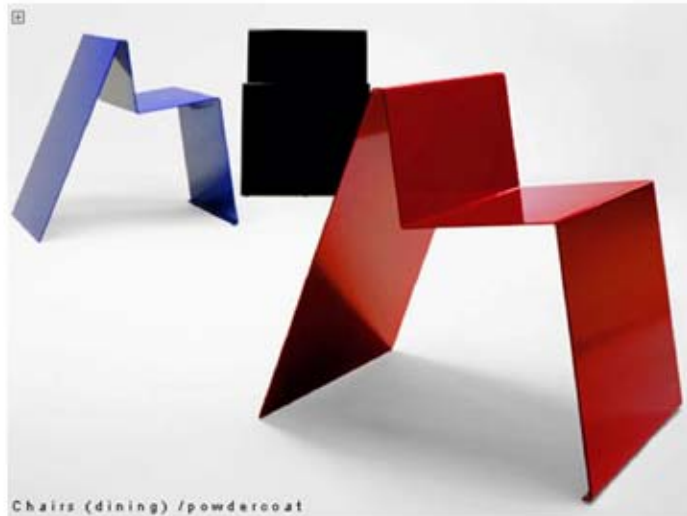
Adam Simha

Product: stainless steel coffee table



Adam Simha

Product: powder coat dining chairs



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The Architecture of Aesthetics

**The Architecture of Aesthetics:
Technology as a Driver**

The Origins of Blobitecture

Form and Material Exploration



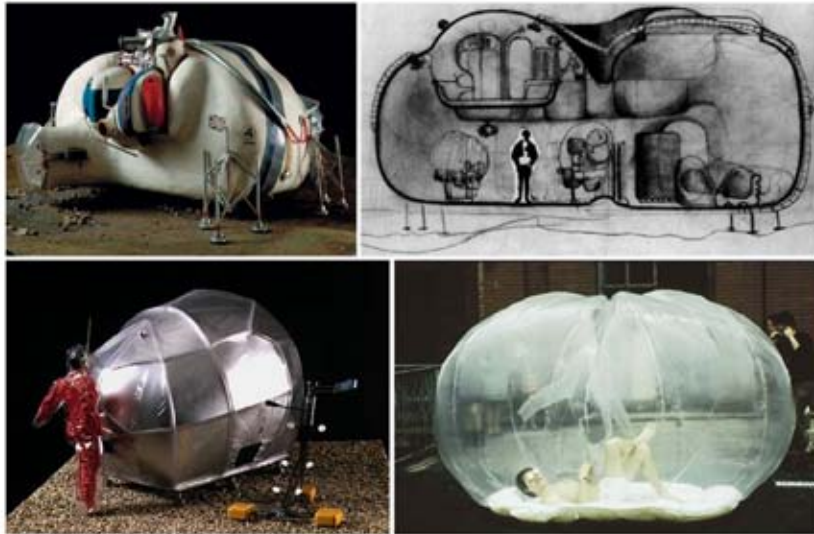
Casa Mila 1912

The Architecture of Aesthetics:
Technology as a Driver

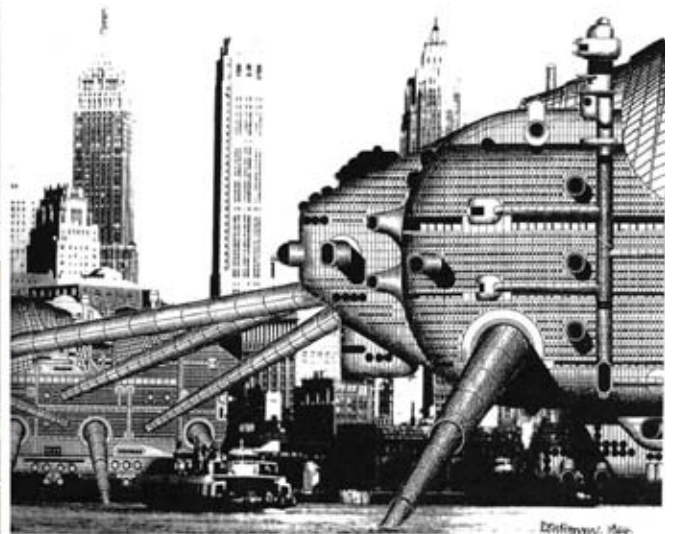
The Origins of Blobitecture

Archigram and Science Fiction

250



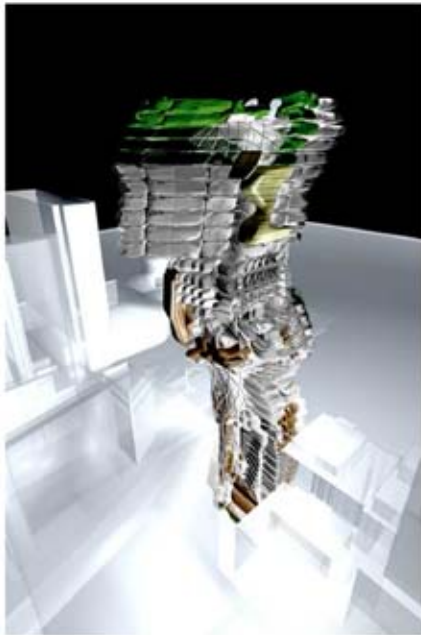
Living pod 1965



The Architecture of Aesthetics:
Technology as a Driver

Enabling Blobitecture

Architecture as Fantasy



McDonald / Koltan Resi-Rise



The Architecture of Aesthetics:
Technology as a Driver

Enabling Blobitecture

Architecture as Fantasy

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Hernan Diaz Alonzo



**The Architecture of Aesthetics:
Technology as a Driver**

Constructing Blobitecture

Architecture as Fantasy



Selfridges Future Machine Aesthetic



Peter Cook

The Architecture of Aesthetics:
Technology as a Driver

Algorithmic Design

Mathematical Origins

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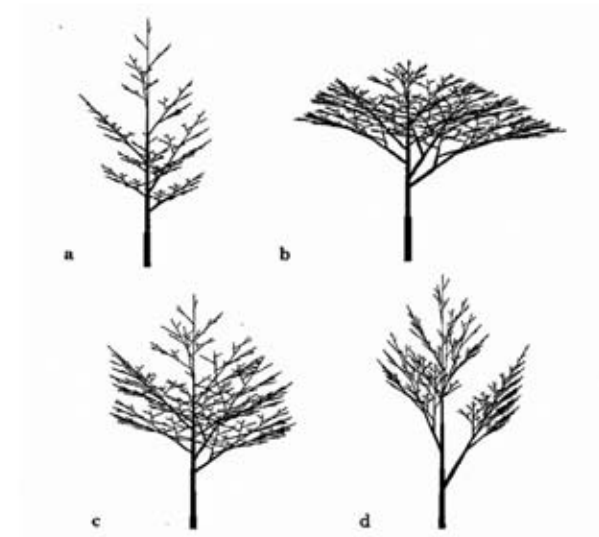
The Architecture of Aesthetics: Technology as a Driver

Algorithmic Design

Generative Rulesets



Scripting Logic



The Architecture of Aesthetics:
Technology as a Driver

Algorithmic Design

Algorithm as Design



Fractals

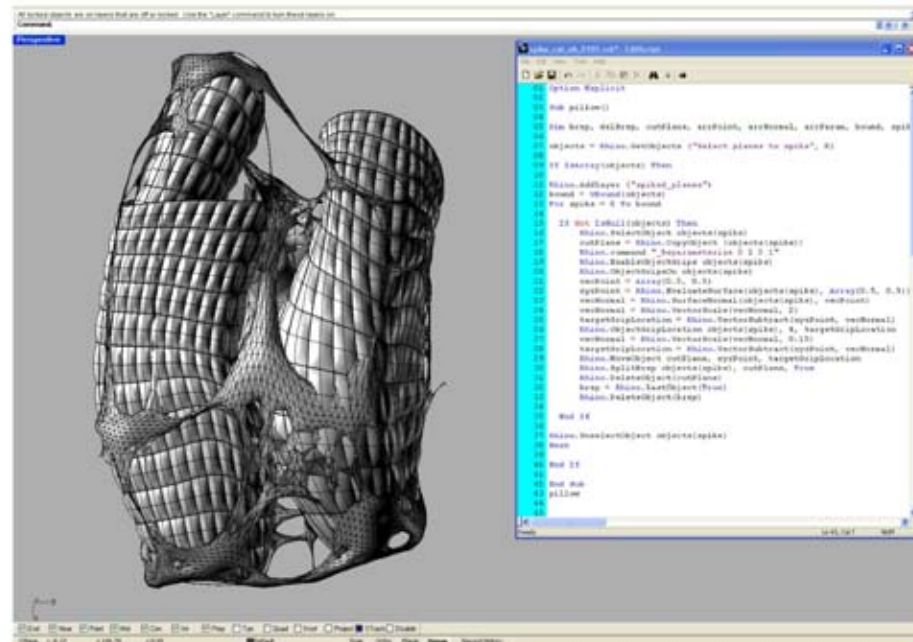


Wolfram Software

The Architecture of Aesthetics: Technology as a Driver

Algorithmic Design

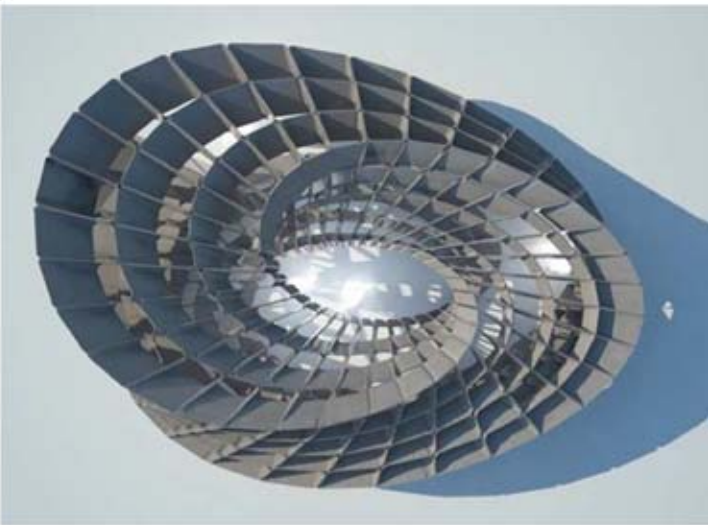
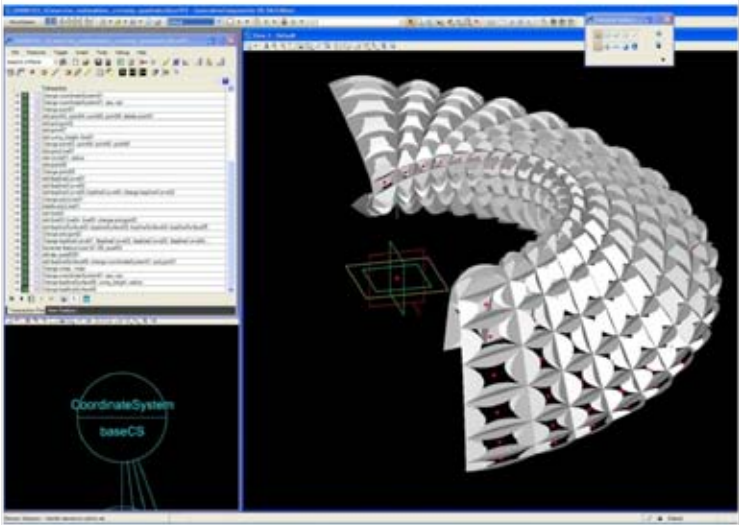
Pursuit of Novelty in Academia



The Architecture of Aesthetics:
Technology as a Driver

Algorithmic Design

Scripted Possibilities

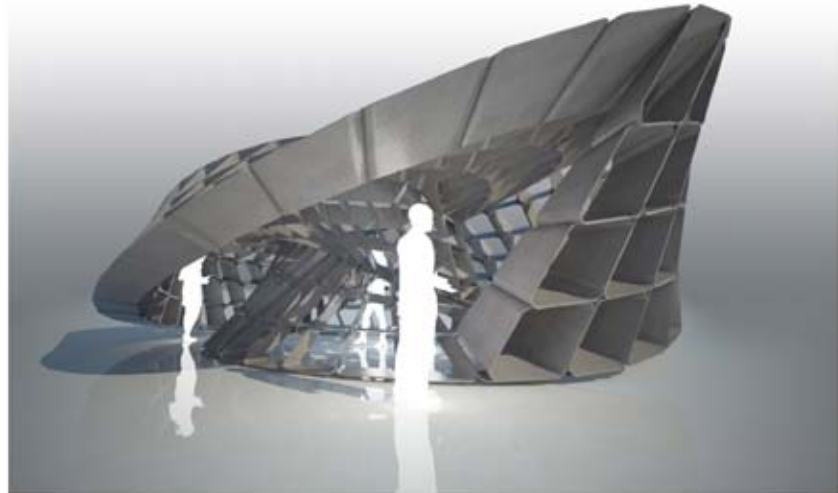
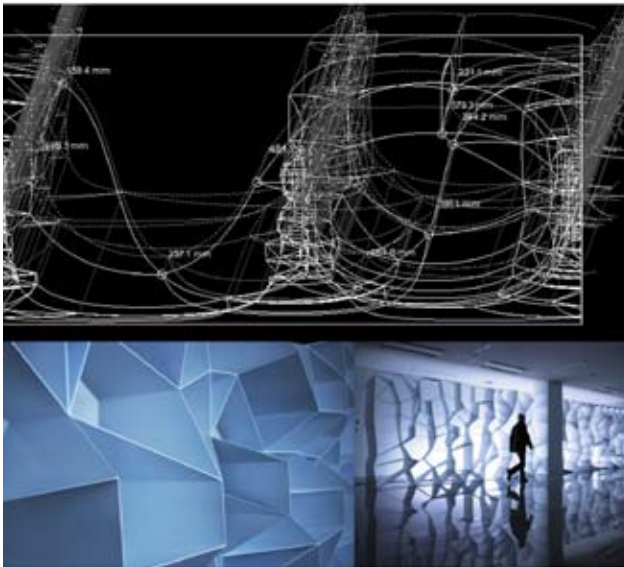


Paracloud

**The Architecture of Aesthetics:
Technology as a Driver**

Algorithmic Design

Architecture as 'Installation'



The Architecture of Aesthetics:
Technology as a Driver

Algorithmic Design

Material and Structural Implications

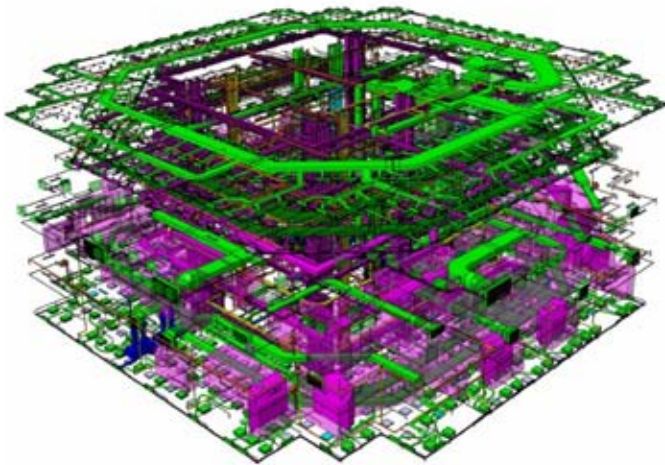
260



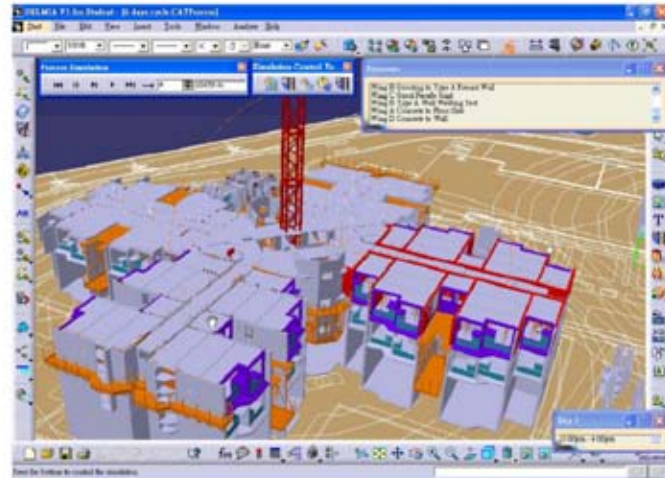
The Architecture of Aesthetics: Technology as a Driver

A New Reality in Design

Efficiency in the New Economy

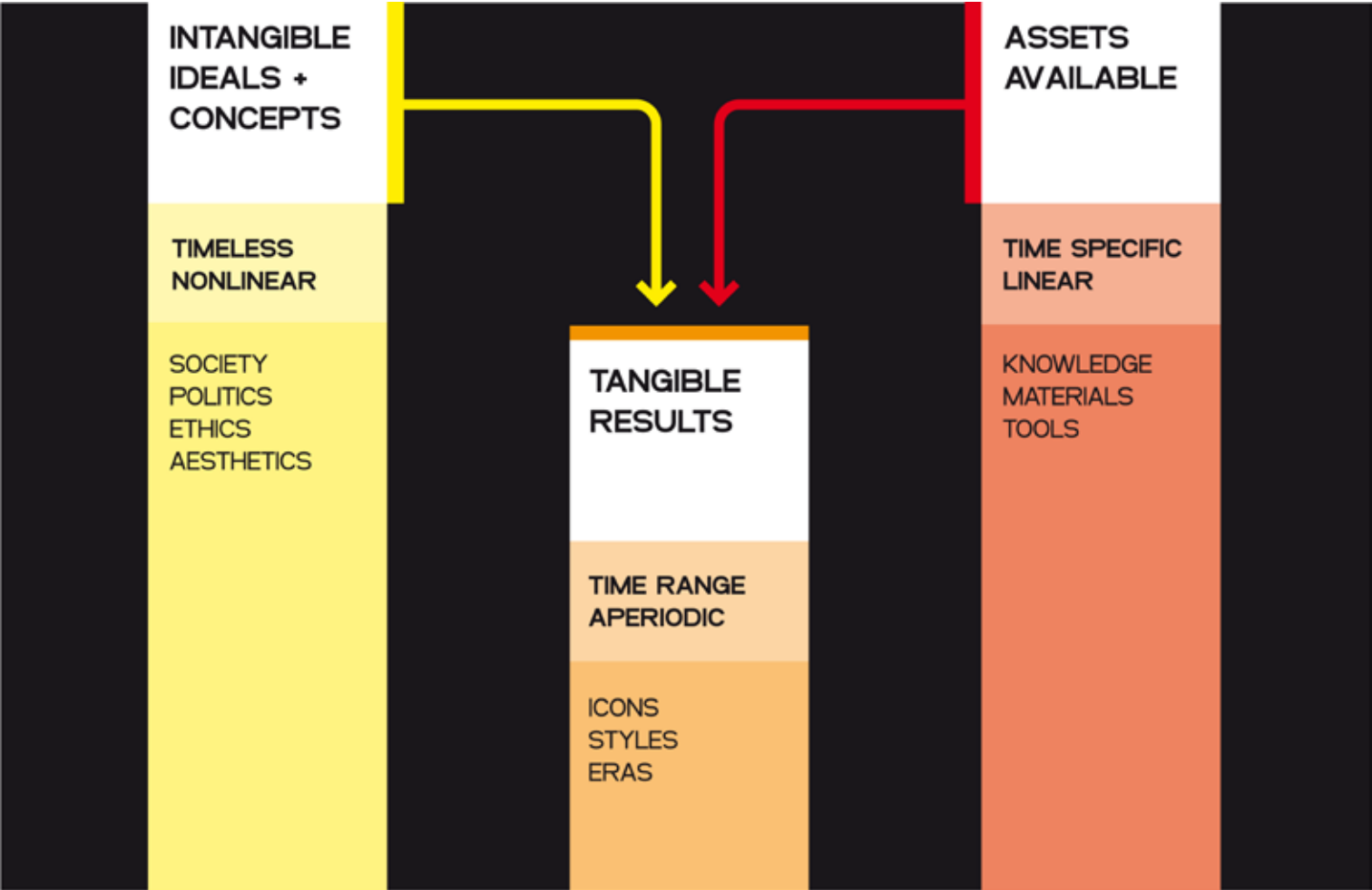


Coordination and Scheduling



DECOMPLICATE

How do we understand and define architecture?



Modernism

The horse
is dead,
don't beat it.

264

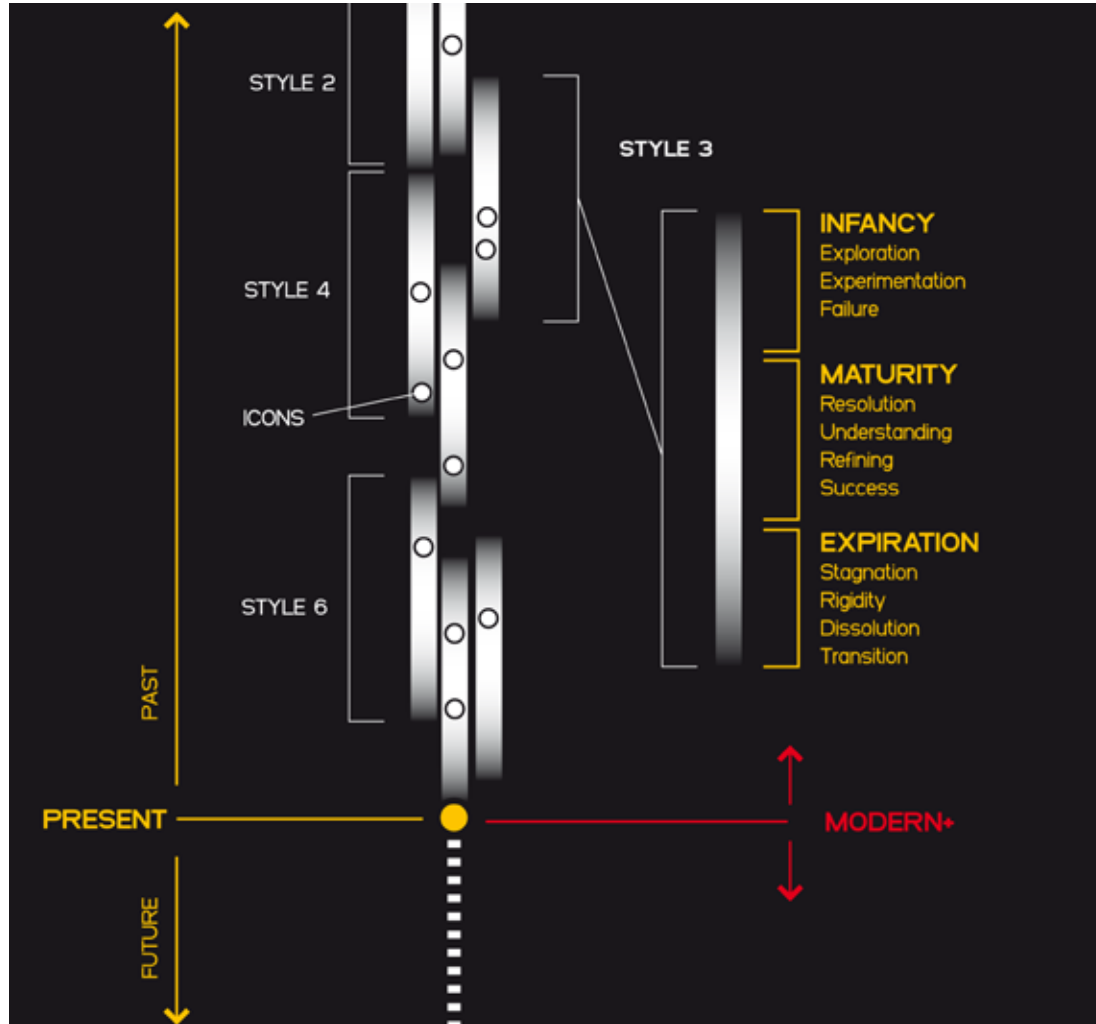


Form Follows Function Everywhere.



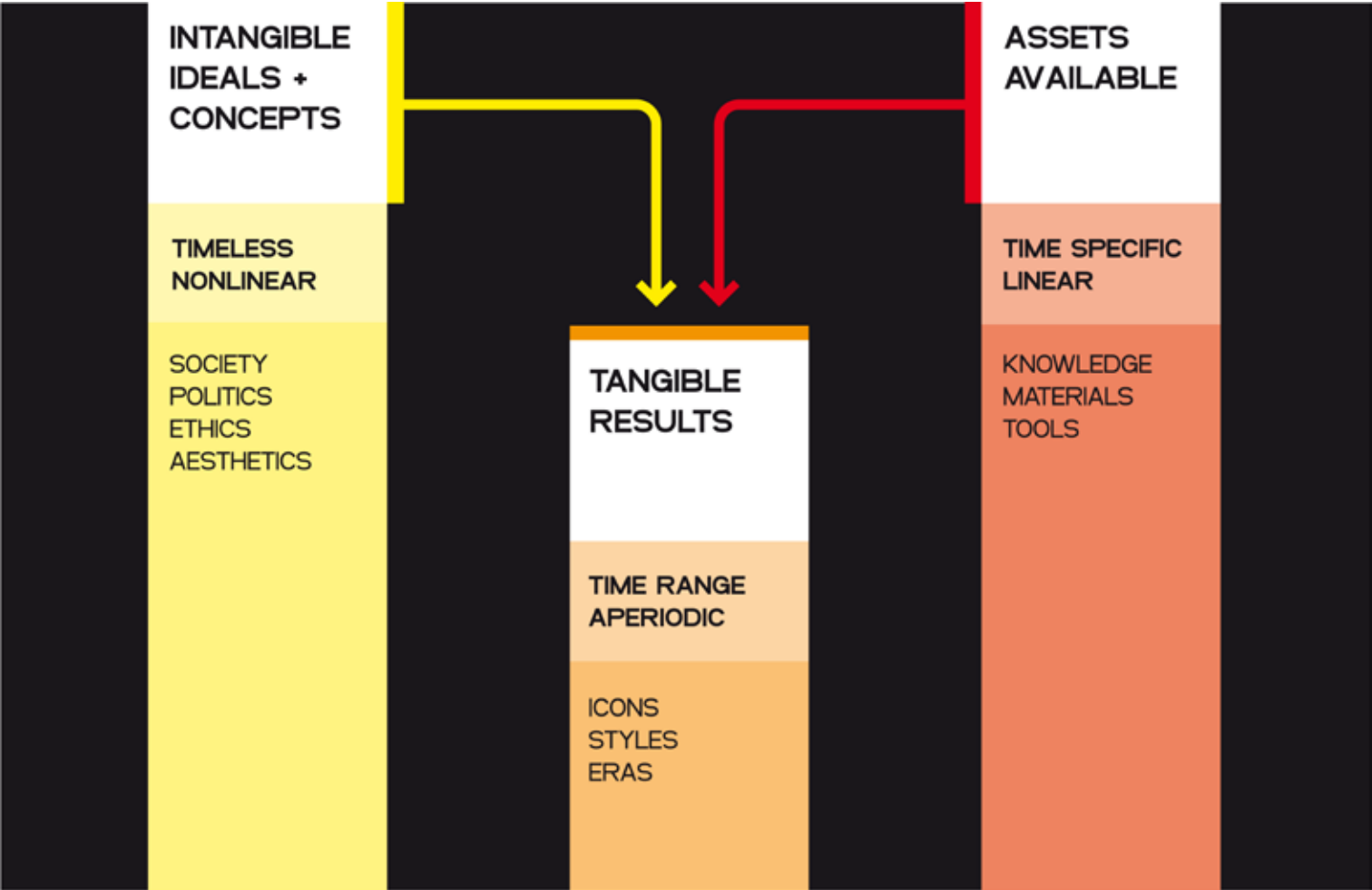
Post- Modernism Explosion of labels and glue.





APPLICATION

What is **modern+** architecture using our definitions?



Modernism: An honest response

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How breaking tradition has become tradition

The Cycle of Modernity

The evolution of architecture is characterized by a cycle of responses, on a social, technological, cultural and economic scale.

Modernism: "deviation from the ancient and classical manner".

Some of today's "new" architecture is a successful blend of tradition with the latest technological advances.

Does this classify it as modern?

Unfortunately, the term modern is widely misused. The cultural values that once defined the movement have been undermined by technology giving it a false sense of unavailability and luxury.



Elements of Modernism

Radical response with social implications

Reduction to the most essential form

Incongruous with context

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Porto Alegre, Brasil

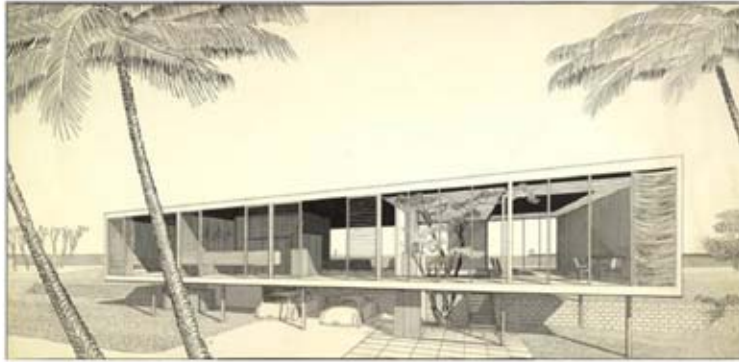


Penguin Pool, London Zoo



A recent example embracing materiality...

Thermal Baths, Vals- Peter Zumthor



Paul Rudolph (1918-1997)
Walker Residence, Sanibel Island, Florida

Novel ways of interacting with surroundings

Unprecedented representation techniques

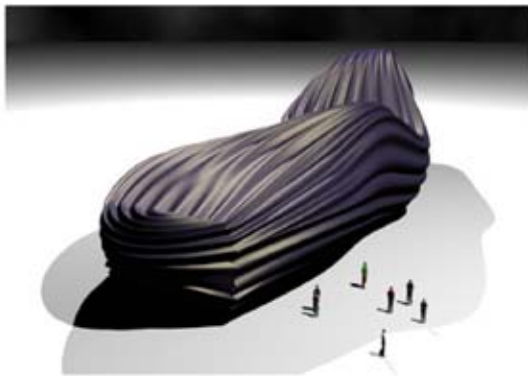
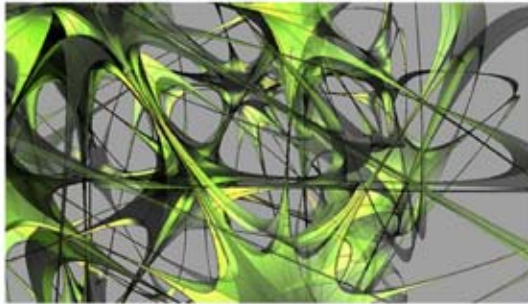
274



Sometimes technology can be used to
ones advantage.

Counter Productivity

Today the machine aesthetic found in modernism is perceived in an unprecedented manner. Rather than embodying the cultural and contextual integrity, many architect are blinded by the use of technology.



Mindless Regurgitation

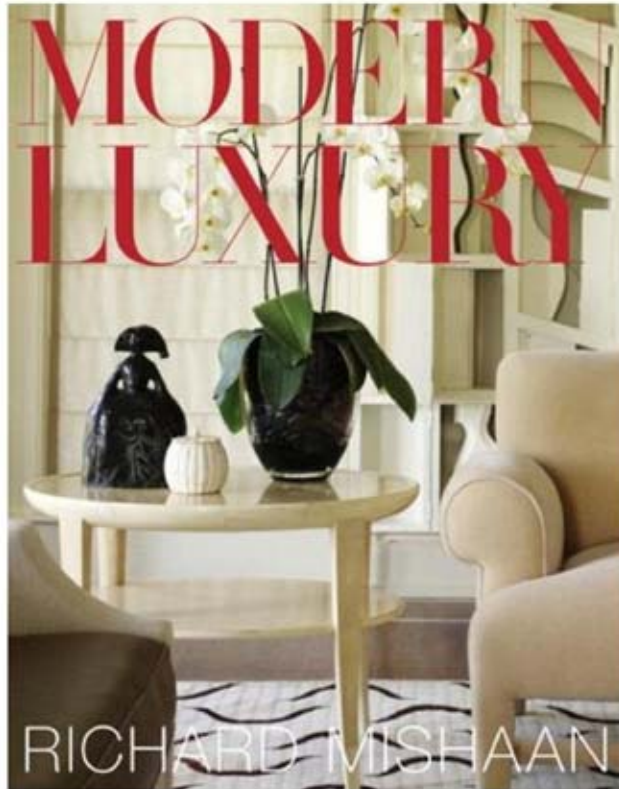
"Modern" villa in a gated housing community.



Ikea's mass produced idea of modern.



Paradox?



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Now Modernism is associated with luxury...



Influx of technology has given architecture a science fiction like feel.

Modernity is Perpetual

There will always be honesty in some architecture.
Fortunately there are still elements of modernism
alive today.



UN Studio-Villa NM

"Modernity cannot be compared to the
past because what has survived from
the past is only a variety of
successive modernities"- Baudelaire,

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BAUDELAIRE AND THE PARADOX OF
AESTHETIC MODERNITY

Modernism

Modernism is the philosophy that form is the answer to architecture.

I'll begin, in the middle. Technically, it starts with Polychromy. I'll fast forward to what catalyzed Modernism.

The Bauhaus was a return to older forms of architecture. A return to the Gothic.

Bauhaus, was Gothic.

A rejection of historic aesthetics, and a return to intuitive form-making.

This was Bauhaus at it's "best", before it became an ism. When it still had it's context.



The great cathedrals were not built by mathematicians and engineers, but by the master-builders.

There is no patent, for a Flying Buttress.

It began as a form, not as a schematic.

The Flying Buttress wasn't the design of some civil engineer: it was made because it worked.

A cathedral was built on a trial and error basis.





The Pyramids ... trial and error.

Those who understood materials intuitively.

What we call architecture, has never been the purview of the great engineers.

The Great Engineers are no more a myth than the Great Architects.

It was always trial and error.



The Bauhaus was two things.

It was that architecture should return to understanding material and form. To be master builders again.

Second, it was entirely contextual and relevant to Weimar Germany.

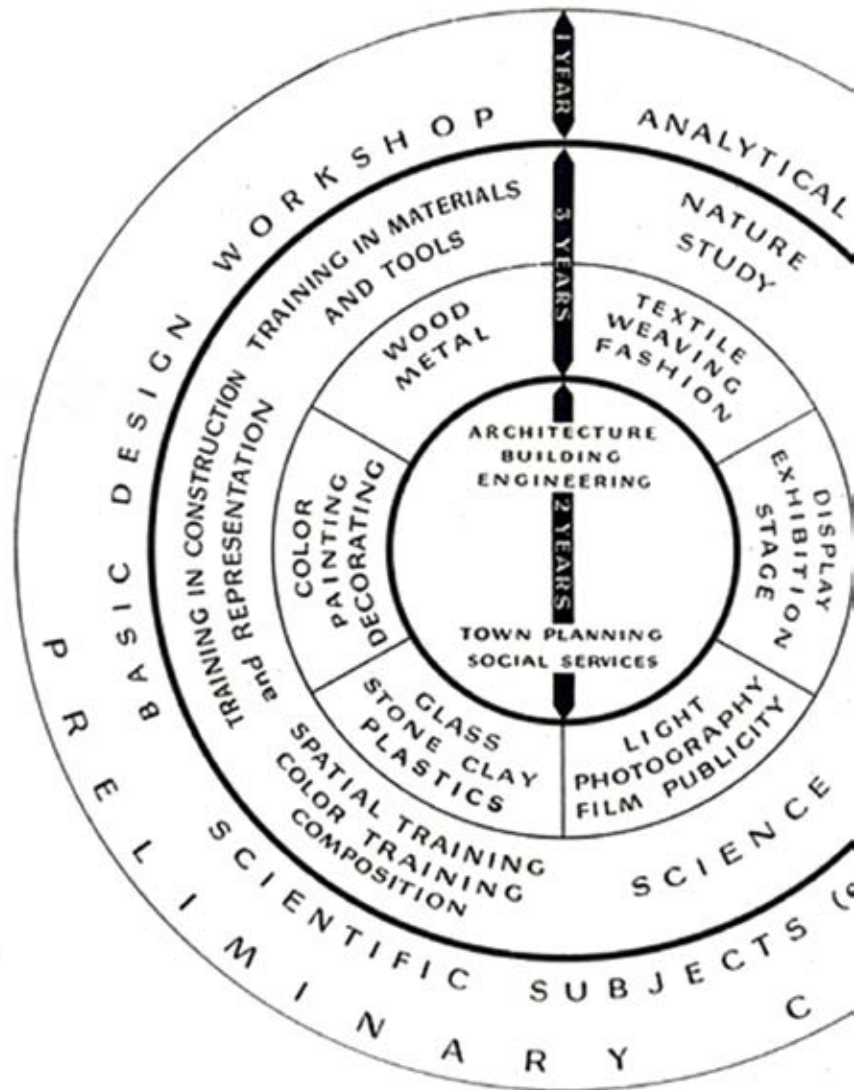
When that context was removed, and the Bauhaus fled to America, it became the International Movement.

Without the political and regional context, the style became rampant.

No wonder Wright, aiming for his own regionalist and contextual architecture, despised the invaders... naming flies in his studio "Mies" or "Gropius" before swatting them down.

Modernism hit it's full stride.

Obsession with form.



The Architectural Manifesto was invented.

The proposition that there is somehow, a singular process or form, which, if found and defined clearly...

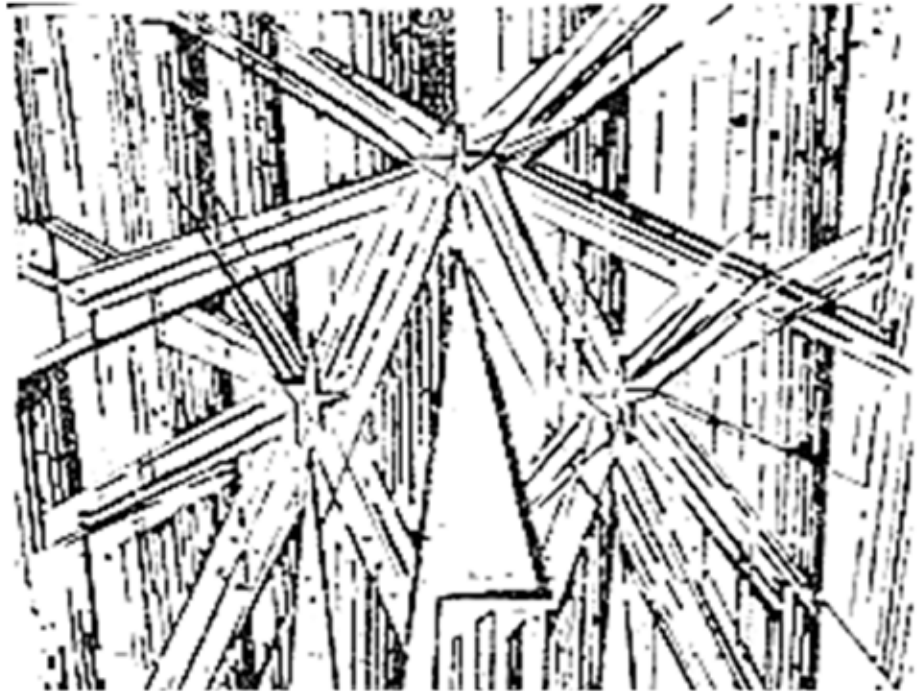
Could become a universal architecture. An International architecture. A true "modern" architecture, because it would never need replacing.

Le Duc may have bucked the Beaux Arts, but he didn't go far enough. It isn't enough to make Rome relevant to today...

How can a form NEVER be historical... or historicized?

A single ruleset, which could generate all possible variance for it's inhabitants, so that the form would never be old, never be historical.

It would be timeless.



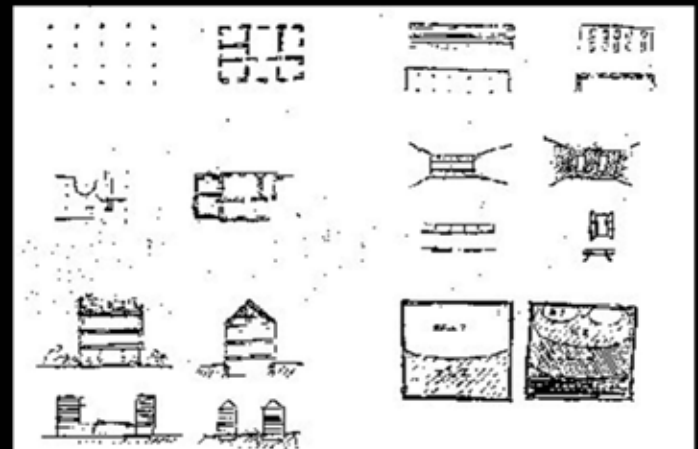
Such a ruleset is unachievable.

Modernism may be defined as any architectural mindset which takes what is the core of architecture, form, and obsesses over form for forms sake.

Studying it under a microscope, toying and playing and experimenting with it. Defining it in innumerable ways, in an attempt to coax God from the Machine.

In an attempt to find an underlying set of rules to all form, so that once found, we may finally ignore the form, take it as granted, and now use form as a tool for social acts.

Once found, architecture can then be free to tackle all the social problems of the world, assured that the sword it wields is indestructible and righteous.



Such a ruleset is unachievable. Instead, it blinds the profession to what is occurring around it. For a century Modernism has toiled away, forging and re-forging its theories about form.

Never once wielding it for a purpose other than one that could further refine it's own notion of itself.

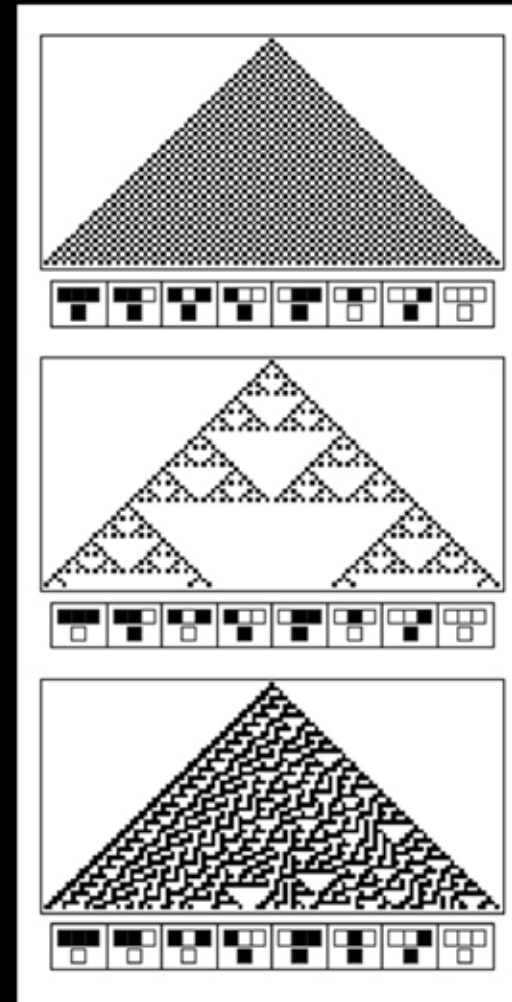
There were the rules of a new industrial society

Corbusier had his Five Points.

Today, we idolize Wolfram.

To enslave oneself through formal rulesets, to spite those who would seek to enslave you through a means not to your own taste.

"I'll die, before I let you kill me."



Brick says:
"... I like an Arch"
-Louis Khan

The point here, is that Brick doesn't care about you.

All of it is modernism. As long as there is obsession over form for forms sake, as if a brick can tell us how to be human...

As if an algorithm can tell us how to be human...

We are *still* trapped in modernism, endlessly recycling and rehashing the same tired manifestos and rulesets, seeking a thing that can never be found.

Architecture isn't about form. It is about using form. It's about using form to help people.

Things aren't solutions. People are. It's about using form to help people be their own solution.



The next phase for architects, is to ignore obsessing over perfection of form, justifying and rejustifying old moves as if they were somehow new...

One need not over-define ,over-justify or over-philosophize the core act of making space and form.

To do so, reeks of attempting to convince yourself of your own competency. Instead, simply wield it as responsibly as you can, for whatever you deem responsible.

To redefine the Modern, we must undefine form.



Modern+
Style
Revolution
Progressive
Contemporary

Extension



Parthenon, Athens



Replica, Tennessee



Delage



Lotus Exige

Modern

Modernism-

A tendency rooted in the idea that the “traditional” forms of art, literature, religious faith, social organization and daily life had become outdated; therefore it was essential to sweep them aside. In this it drew on previous revolutionary movements, including liberalism and communism. Modernism encouraged the re-examination of every aspect of existence, from commerce to philosophy, with the goal of finding that which was “holding back” progress, and replacing it with new, and therefore better, ways of reaching the same end. In essence, the modernist movement argued that the new realities of the industrial and mechanized age were permanent and imminent, and that people should adapt their world view to accept that the new equaled the good, the true and the beautiful.

Wikipedia.org

Modern-

The Utopian aspirations of the Movement Modern involved tearing down obsolete spatial hierarchies with a homogeneous new space, meant to spur widespread processes of substitution or negation. However, the cry for heterogeneity and diversity today takes the pace of this impossible tabula rasa state: erasure yields to reconfiguration. It can be achieved within a certain modern tradition, beyond its abstraction and formal language; through a flexible reinterpretation of modernity that can embrace the current conditions of the place and the city. The modern project – that of a new universal order – is today revealed to be more ineffective and incomplete the more removed it is shown to be from the specificity of a diverse, singular and particular reality in each situation.

Metapolis Dictionary of Advanced Architecture

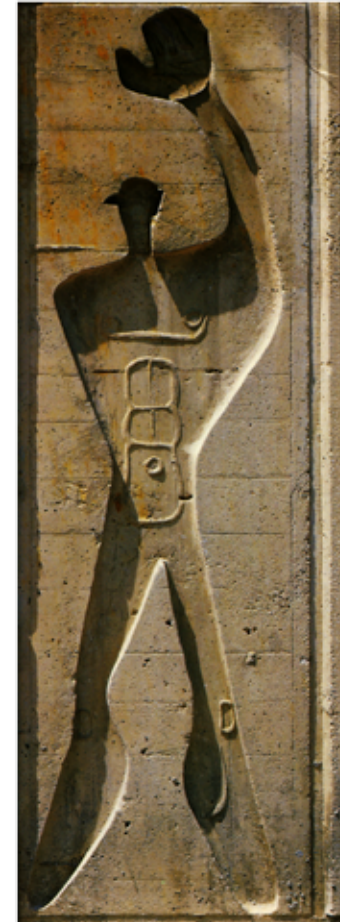
Contemporary-

Beyond the classical or the modern, we speak of an advanced time, space, order or shape; advanced, meaning contemporary: simultaneously present and “protological.”

Advanced vis-a-vis a point in time, as well, **a logic both future and now.**

Metapolis Dictionary of Advanced Architecture

Incomplete Definitions



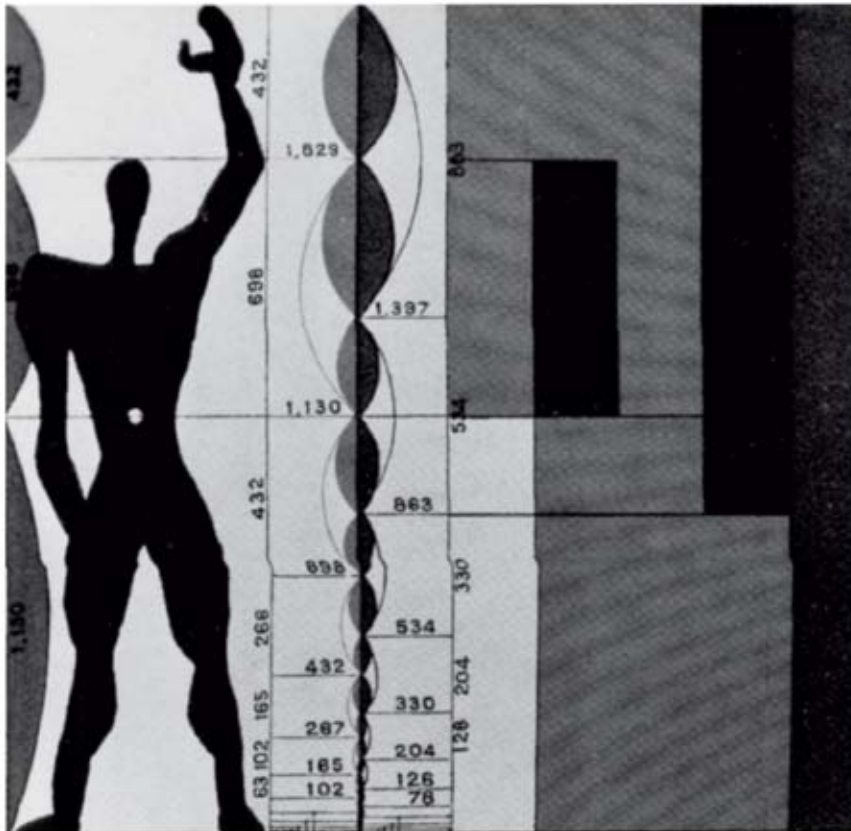
Modern

Towards a New Architecture-

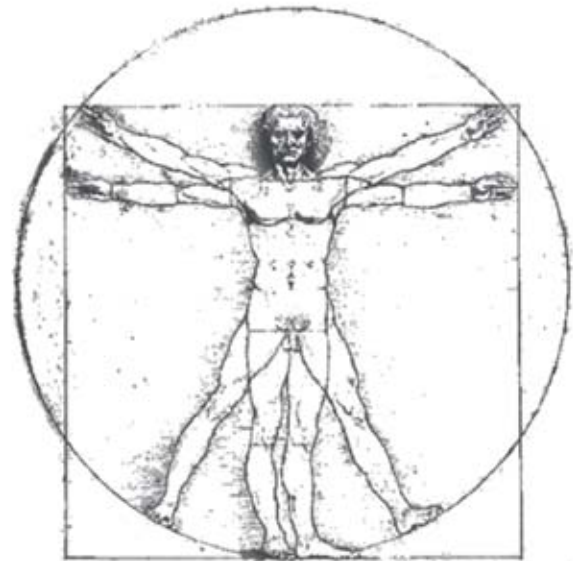
An inevitable element of Architecture

The necessity for order. The regulating line is a guarantee against willfulness. It brings satisfaction to the understanding. The regulating line is a means to an end; it is not a recipe. Its choice and the modalities of expression given to it are an integral part of architectural creation.

Le Corbusier



The Past and Continuity



Modern

Matter

Towards a New Architecture-
A mass is enveloped in its surface, a surface which is divided up according to the directing and generating lines of the mass; and this gives the mass its individuality.
Architects today are afraid of the geometrical constituents of surfaces.
The great problems of modern construction must have geometrical solution.
Forced to work in accordance with the strict needs of exactly determined conditions, engineers make use of generating and accusing lines in relation to forms. They create limpid and moving plastic facts.

Le Corbusier



Transmaterial, Toshiro Mori

Modern

Towards a New Architecture-

The business of Architecture is to establish emotional relationships by means of raw materials.

Architecture goes beyond utilitarian needs.

Architecture is a plastic thing.

The spirit of order, a unity of intention.

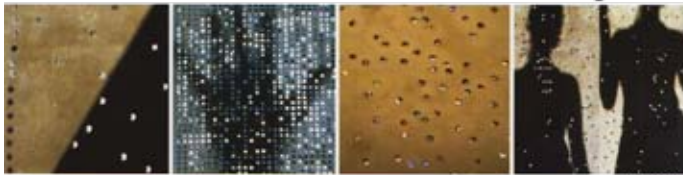
The sense of relationships; architecture deals with quantities.

Passion can create drama out of inert stone.

Le Corbusier

Material

Progressive

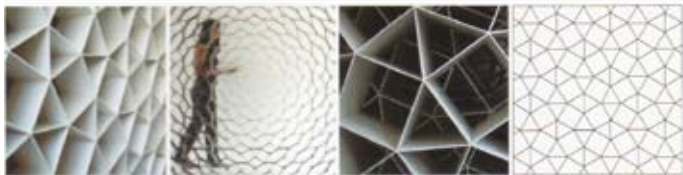


Transcrete



Meta Surface

Contemporary

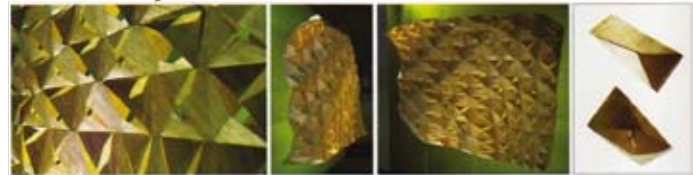


Cell Screen



Cloud Module

Revolutionary



Is Out Curtain



Ferro Fluids

Style



Hypo Surface



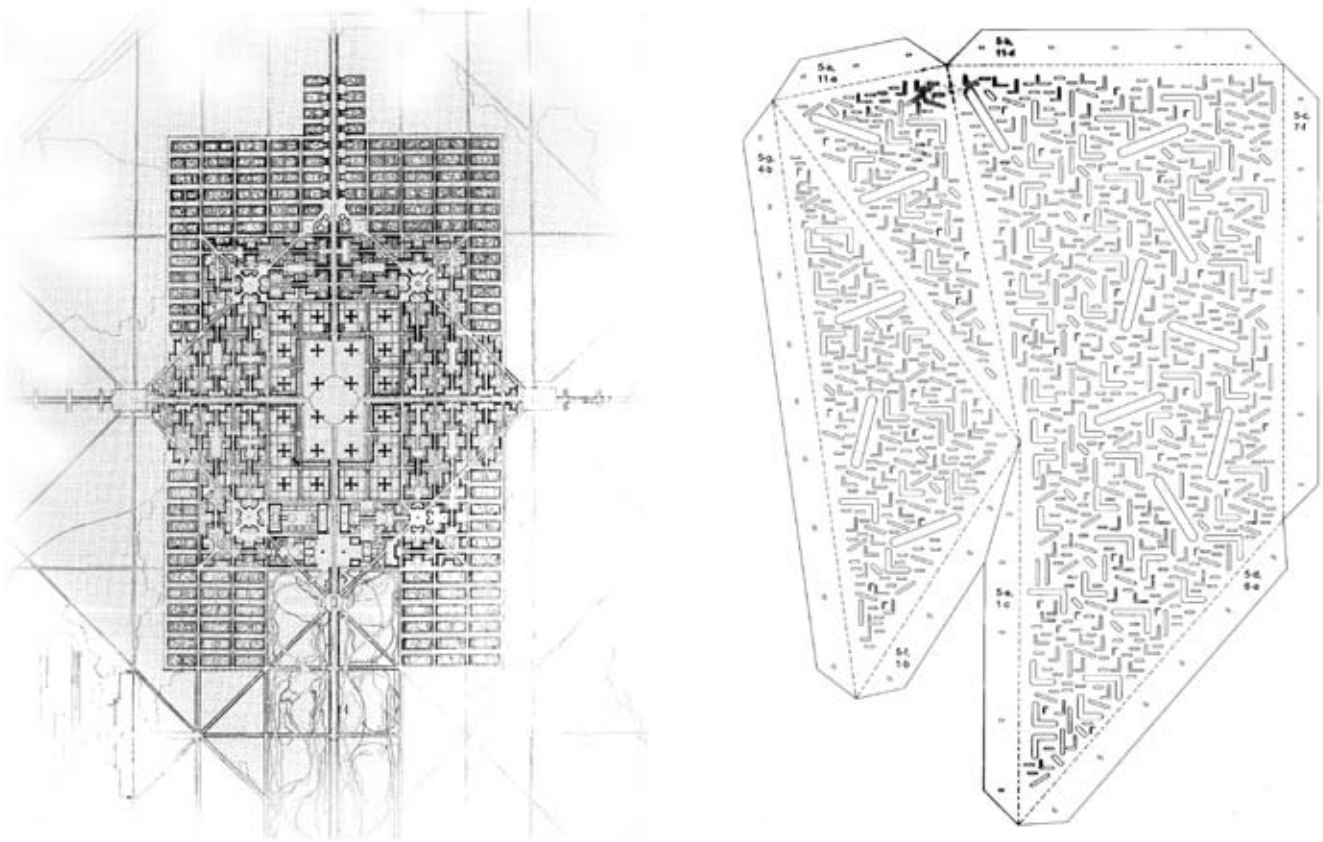
Sponge Foam

Modern

The Plan Generator

Towards a New Architecture-
The Plan is the generator.
Without a plan, you have lack of order, and willfulness.
The Plan holds in itself the essence of sensation.
The great problems of to-morrow, dictated by collective necessities, put
the question of "plan" in a new form.
Modern life demands, and is waiting for, a new kind of plan both for the
house and the city.

Le Corbusier



Modern

The Form's Surface

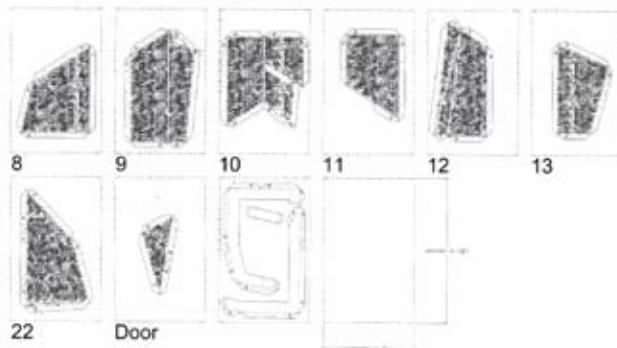
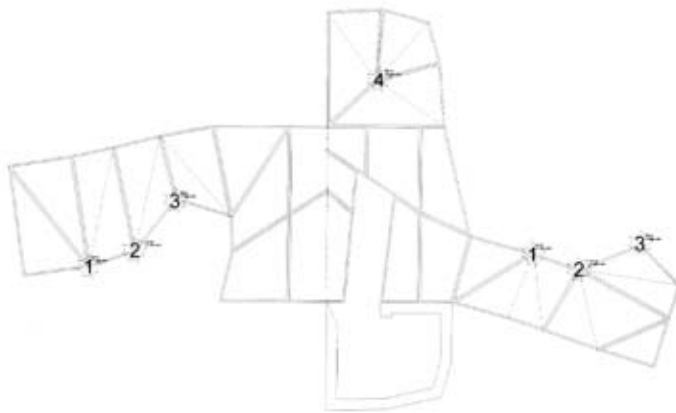
Towards a New Architecture-

Our eyes are constructed and enable us to see forms in light.
Primary forms are beautiful forms because they can be clearly appreciated.

Architects to-day no longer achieve these simple forms.

Working by calculation, engineers employ geometrical forms, satisfying our eyes by their geometry and our understanding by their mathematics; their work is on the direct line of good art.

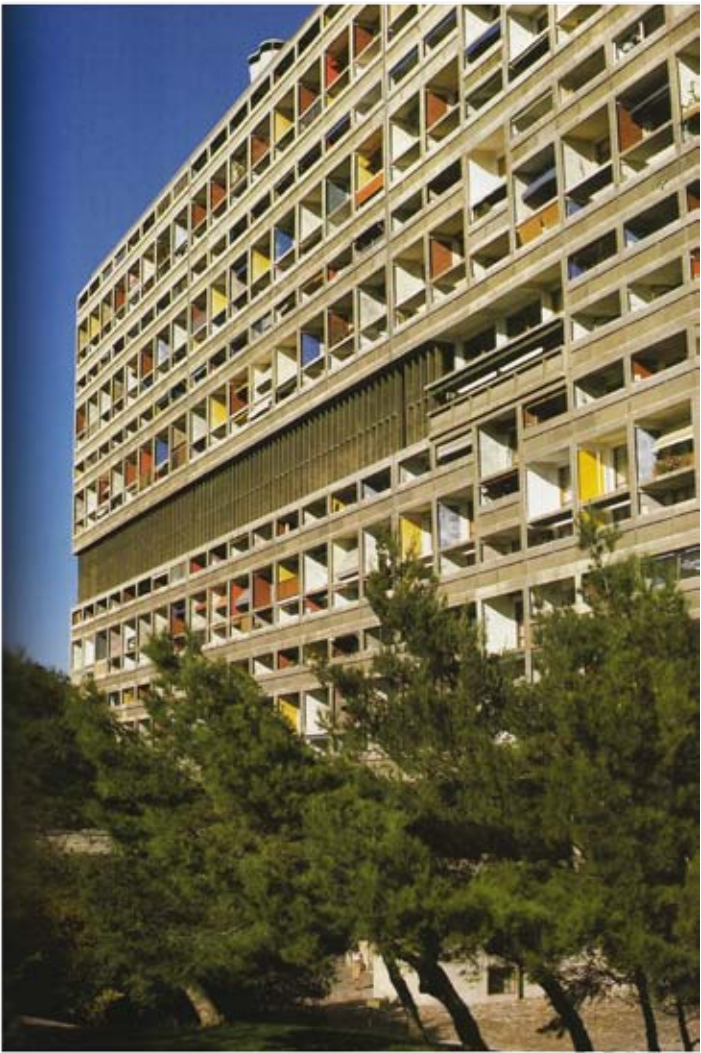
Le Corbusier



Modern
The Modern (+)

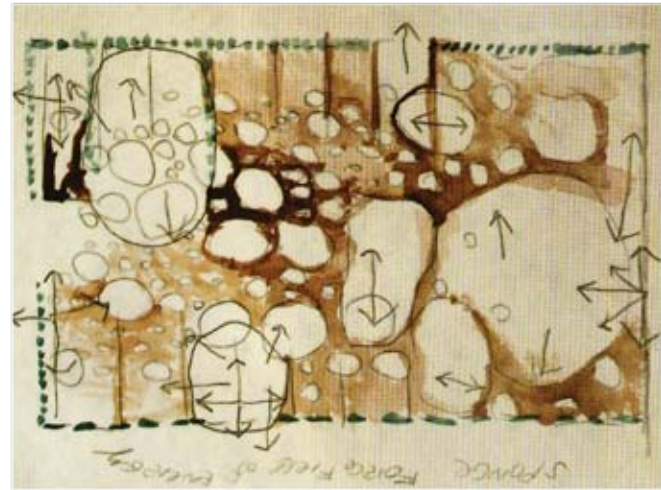


The Modern



Modern

Development from Within



Modern

Towards a New Architecture.

A great epoch has begun.

There exists a new spirit.

Industry, overwhelming us like a flood which rolls on towards its destined end, has furnished us with new tools adapted to this new epoch, animated by the new spirit.

Economic law unavoidably governs our acts and our thoughts.

The Overwhelming Flood

Le Corbusier



Modern

Mass Production

Towards a New Architecture-

The problem of the house is a problem of the epoch. The equilibrium of society day to-day depends on it. Architecture for its first duty, in this period of renewal, that of bringing about a revision of values, a revision of the constituent elements of the house.

Mass-Production is based on analysis and experiment.

Industry on the grand scale must occupy itself with building and establish the elements of the house on a mass-production basis.

Le Corbusier



Plan Obus



Edgar Chambless' Road Town



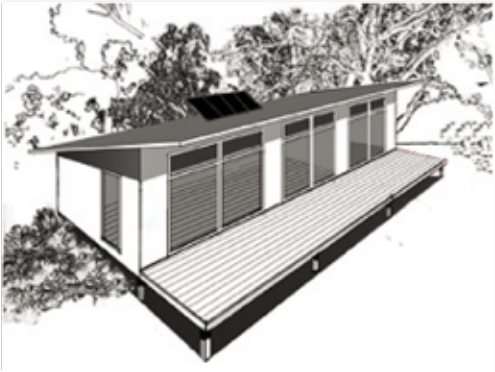
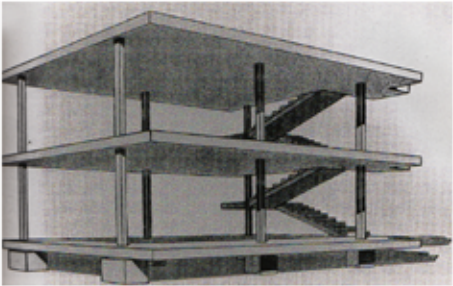
Serpant City

Modern

Towards a New Architecture.
We must create the mass-production spirit.
The spirit of constructing mass-production houses.
The spirit of living in mass-production houses.
The spirit of conceiving mass-production houses.
If we eliminate from our heads and minds all dead concepts in regard to the house and look at the question from a critical and objective point of view, we shall arrive at the "House-Machine," the mass-production house, healthy (and morally so too) and beautiful in the same way that the working tools and instruments which accompany our existence are beautiful. Beautiful also with all the animation that the artist's sensibility can add to severe and pure functioning elements.

Le Corbusier

In The Spirit Of



Modern

Engaging Place

Towards a New Architecture-

In every field of industry, new problems have presented themselves and new tools have been created capable of resolving them. If this new fact be set against the past, then you have revolution.

In building and construction, mass-production had already been begun; in face of new economic needs, mass-production mass-production units have been created both in detail and in mass, and definite results have been achieved in both detail and mass.

If this fact be set against the past, then you have a revolution, both in the method employed and in the large scale on which it has been carried out. The history of Architecture unfolds itself slowly across the centuries as a modification of structure and ornament, but in the last fifty years steel and concrete have brought new conquests, which are the index of a greater capacity for construction, and of an architecture in which the old codes have been overturned. If we challenge the past, we shall learn that "styles" no longer exist for us, that a style belonging to our own period has come about; and there has been a revolution.

Our minds have consciously or uncsciously apprehended these events and new needs have arisen, consciously or unconsciously. The machinery of Society, profoundly out of gear, oscillated between an amelioration, of historical importance, and catastrophe.

The primordial instinct of every human being is to assure himself a shelter. The various classes of workers in society to-day no longer have dwellings adapted to their needs; neither the artisan nor the intellectual.

It is a question of building which is at the root of the social unrest of to-day; architecture or revolution.

Le Corbusier





MODERN
X

MODERN - CHARACTERISTIC OF PRESENT AND RECENT TIME

MODERN ARCHITECTURE - A SET OF BUILDING STYLES WITH SIMILAR CHARACTERISTICS, PRIMARILY THE SIMPLIFICATION OF FORM AND THE ELIMINATION OF ORNAMENT

- FORM FOLLOWS FUNCTION AND EXPRESSED STRUCTURE

MODERN ARCHITECTURE AS
DEFINED BY ITS PRESENT STATE - FOCUS ON SUSTAINABILITY

- COMPUTATIVE NATURE
- HIGH LEVEL OF ADAPTABILITY

ADAPTABLE - ABLE TO ADJUST READILY TO DIFFERENT CONDITIONS

MODERN ARCHITECTURE HAS MOVED FROM BEING A STYLE OF SIMPLICITY AND OF FORM FOLLOWING FUNCTION TO CONTAINING A HIGH LEVEL OF ADAPTABLE STRUCTURES, AS WELL AS BEING ABLE TO QUICKLY ADJUST TO A VARIETY TO CONDITIONS. I AM CLAIMING THE NEW MODERN ARCHITECTURE TO BE KNOWN AS "ADAPTABLE ARCHITECTURE".

ADAPTABLE ARCHITECTURE
- REUSE OF SHIPPING CONTAINERS



ADAPTABLE ARCHITECTURE
- REUSE OF SHIPPING CONTAINERS



ADAPTABLE ARCHITECTURE
- REUSE OF SHIPPING CONTAINERS



ADAPTABLE ARCHITECTURE
- REUSE OF PALLETS



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ADAPTABLE ARCHITECTURE
- REUSE OF PALLETS



ADAPTABLE ARCHITECTURE
- WAREHOUSE REUSE



ADAPTABLE ARCHITECTURE
-WAREHOUSE REUSE



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ADAPTABLE ARCHITECTURE
- OIL RIG REUSE



MODERNISMS

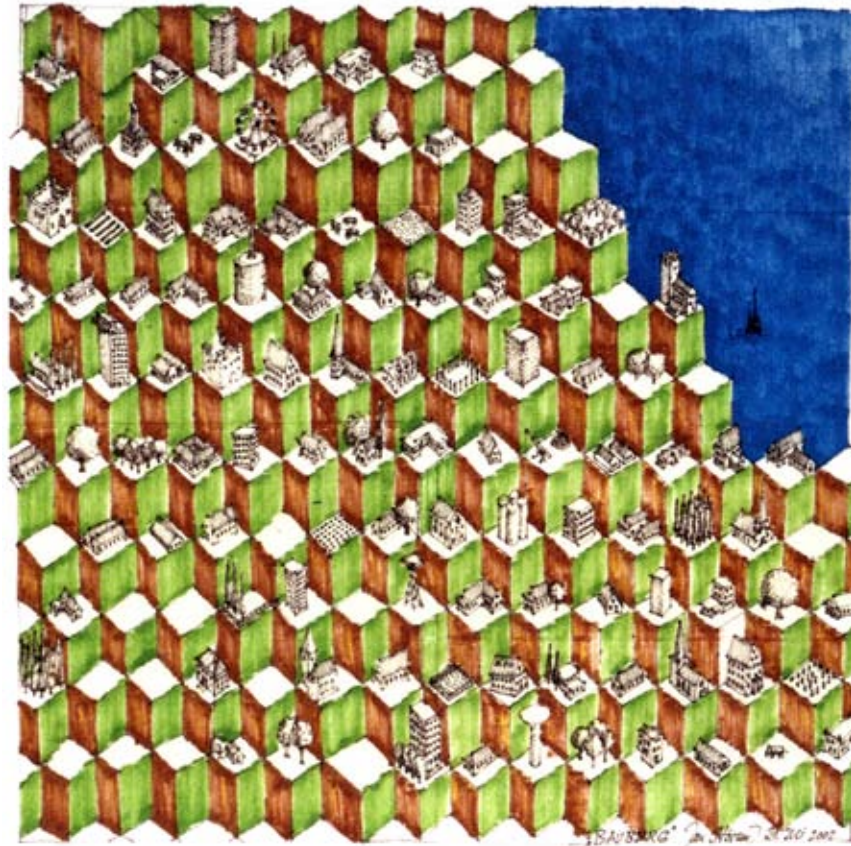
The intent of this seminar was to redefine *Modern* in contemporary architectural terms, a provocation about its relevance in the making and defining of architectural language.

In talking about the *modern* in architecture, it is important to distinguish the term from modernism, and post-modernism, which along with brutalism, neo-brutalism and other “isms,” could be characterized as styles with tenuous ties to the *Modernist Movement*, which were arguably corrupt distortions of history, or technologically strident. Furthermore, these styles invariably occurred as reactions, against the perceived evils and excesses of the *Modernist Movement*.

The impact, as a result of this era, which began shortly after the advent of the 20th century, and by the 1940's was consolidated as the *International Style* survived. It was championed by such prominent figures as Gordon Bunshaft of SOM, Philip Johnson, Mies van der Rohe, Richard Neutra, and obliquely Frank Lloyd Wright, along with the founders like Moholy-Nagy and Gropius of the Bauhaus and it's acolytes like Richard Meier, up until the 1980s.

Today we see other kinds of excesses, consisting of distorted expressions of technological and material advances, presented to us through an architecture of virtual seduction. These current excess are being put into a new perspective by the return, and indeed rise of the *Modern Movement*, via the realized work of leading professionals internationally, and the creative language and discourse that has developed in many American schools of architecture.

This presentation attempts, to summarily redefine, while providing evidence of the rise of the Modern Movement, but with a +.



A CULTURE OF EXCEPTION

FABRICATING CULTURE
BY DENYING ITS HISTORY

The significance of architecture, as Alain De Botton postulates, is premised on the notion that we are, for better or worse, different people in different places, and on the conviction that it is architecture's task, to render vivid to us, who we might ideally be.

Architecture before Modernism it can be argued, cannot rid itself of its historically derived design intent, or embedded meaning of religion or aristocracy. As a result, pre-Modernist architecture cannot enter into the debate of human values in an abstract way. As Modernism applied the aesthetic of engineering, and denied architectural history, it became conscientiously placeless, and therefore international.

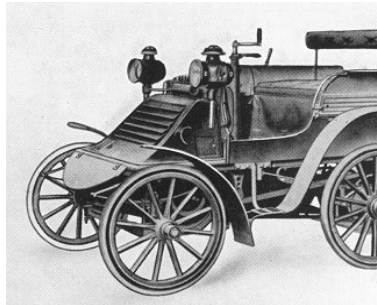
A DEFINITION OF BEAUTY

To turn something useful, practical, functional into something beautiful, that is architecture's duty.

Karl Frederich Schinkel

The creation of beauty, once viewed as the central task of the architect, has quietly evaporated from serious professional discussion, and retreated to a confused private imperative.

It is a dialogue with pain, through which many beautiful things acquire their value. Acquaintance with grief turns out to be one of the more unusual prerequisites of architectural appreciation. We might, quite aside from all the other requirements, need to be a little sad before buildings can properly touch us.



Philips Pavilion, Brussels
c. 1958.
Lannis Xenakis



Morphogenic Architecture.
c 2008



THE JEALOUS SIBLING

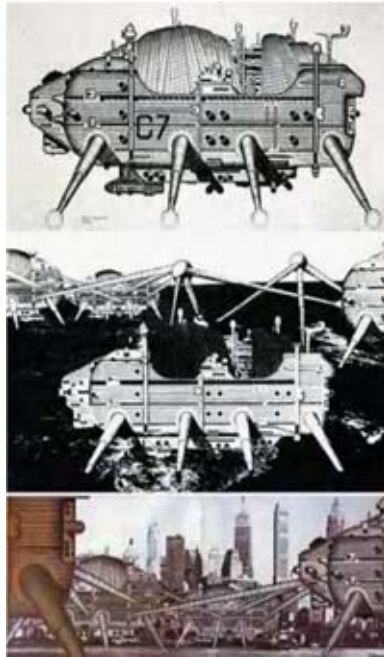
THE NATURE OF FORM

Post war Modernists, were split between the role of the architect, and the source of the architectural form, choosing either functionalism, and the generation of form through a bio-tech analogy, or emphasizing intuition, and the genius of the architect as form giver.

THE 19TH CENTURY DILEMMA:

What style were architects to build in? That inspiration was not really an answer, and rather an admonishment, suggesting that it might be irrelevant, and even indulgent to raise the question in the first place. The essence of great architecture during the 19th Century was understood to reside in the functionally unnecessary.

By contrast, engineers during this formative period, seemed to complete projects without ever asking themselves what style was best to adopt. Yet despite this indifference to form, the new men of science seemed capable of building the most impressive and, in many cases, the most seductive structures of their confused age.



PROGRAM IS SCALE

The big hotel, was in fact where modernity and internationalism coincided, as the first example of world architecture. A convention was established about what the luxury hotel should look like.

Similarly, the office building, deployed around the world as the proverbial glass box, was embraced by developers for being cost effective, and conse-



quently, marginalized architects.

The response to the uncreative and repetitive box, by the architecture profession during the 1960's, was to make scale and program hyperbolic. The building became a metaphor for the city, and the city in turn, a symbol of the architect's intent to reclaim credibility.

Superstudio



Metabolists

THE FAILURE OF SUCCESS

The notion of virtually identical buildings on every continent, suggested that everywhere, people were beginning to belong to the same global community. While today, the notion of a global community, is one where the same product and consumerist lifestyle can be bought almost anywhere, and information can be received anywhere, the Modernist version half a century ago, was based on an idealistic hope in reaction to the Second World War, which suggested that, with new design as a blank slate, an era of lasting peace could occur. In effect, Modernists had reacted to the semiotic content within the built form, and moralized about its continuing value, in a society where culture served as a palimpsest.

In the 1950s and 60s, there was a confluence of burgeoning population needs, urban rebuilding, and a formal uniformity through the use of singular structures like conference halls, exhibition complexes, churches and stadiums. These structures used new materials and construction methods, such as longspan structure, extravagant projections and ultra-thin shells. The immediate sensation of space, form, light, transparency and weightlessness was more important in Modern architecture than the communication of any message.

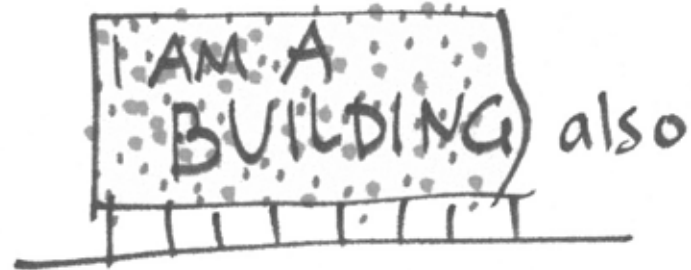
Modern architects rejected mimicry, and sought to make their work stand out from its surroundings. The result was that Modern architects steadfastly did the same thing. Defined as an independence from a specific condition, the idea of always starting over, represented a corresponding break from the past. As a result, Modern architects were particularly attracted to the concept of the *tabula rasa* defined through length and breadth.



POST MODERNISM

A new 'ism' had evolved out of the self awareness of the Modernist's failure to find truth in beauty. Postmodernism rejected not only Modernism, but modern concepts such as a belief in progress, and faith in reason. Viewed in these terms, modern architecture was visually impoverished, technocratic, large scale, and indifferent to people and context alike. Modernists were perceived to be poor communicators and their work reflected the lack of memory. With a growing popularity in semiotics, the idea arose that everything, from fashion to visual art, could be interpreted as wordless language. Modernists however, were unable to use this language, and therefore could not convey meaning in their buildings. Modernist buildings suffered the conceit that they could look alike but have very different programs. If the church and factory have the same form, then neither will be able to convey symbolic messages. Postmodernism purported that a building carried meaning, and therefore had symbolic dimensions.

Postmodernism was concerned with the deciphering and deployment of allusions. Allusion, especially to context, was a frequent way to legitimize architecture. The building must fit into its surroundings, and have a dialogue with it. Since modern architecture was autonomous, it remained silent. Context, and the assimilation into its surroundings, are what gave a building its right to exist, even if that intention was only partially successful in reality. At its extreme, with architects such as Eisenman and Liebeskind, architecture was imbued with artificial, invisible traces of a context that was only understood as free association with respect to location and context. As a result, everything appeared to be related to everything else, which lessened its intellectual value.



Postmodernism refuses to privilege any one perspective, and recognizes only difference, never inequality, only fragments, never conflict.

Elizabeth Wilson

Nonetheless, Postmodernism recognized that people are for various reasons, attached to the familiar. In other words, the idea that the pre-existing is beautiful and valuable, is of less importance, than the respect for what already existed. There is an implied balance between preservation, and demolishing everything in order to start over.

People have highly personalized notions of the built environment, that uses elements of varying functional importance and scale, without a logical or predefined hierarchy. This includes, streets, squares, parks and buildings.



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Postmodernism rediscovered that history was not merely a stylistic eclecticism, but rather that architecture might have its own memory. This huge palette of styles, types and forms is available to everyone to recycle at their own discretion.

Consequently, Modernism's grand narratives of progress, objectivity and originality, were negated at the level of the urban user. Progress gave way to relativism and equivalence.



MODERNISM +

INFORMATION IN AN
ERA OF POSTHUMANISM

The idea of the computer during the formative DOS era, was linked to incommunicability. People who knew how to use code, were cloaked in an aura of technical mystique. The computer evolved in two key stages:

Birth of the personal computer, representing power to the masses.

Communication solved through image language.

New modular programming language was developed, that functioned through independent parts, and multi-platform programming, that could control computer types, models and multimedia.

Culturally, the notion of global players formed by branding that has no specific ties to any one nation, was conceived. Neutrality, was thus a reaction to postmodernist tendencies, where objects are perceived to be sufficient in of themselves, and not required to convey anything. Inscribed buildings with smooth facades, covered with fixed or moving text and images has become a trend. Architecture is now a direct experience, referring to nothing outside itself, while making no appeal to the intellect.

MODERNISM PLUS is contextualized by Globalization, an international interrelatedness, using new media and worldwide networks, in an ephemeral cyberspace. The world shrinks, as everything becomes closer electronically. The world becomes larger, as the amount of information rises, along with an ever-increasing mobility.

Is Globalization causal, or a consequence of technological factors?

Causally, it can be construed that globalization is a process of homogenization, that serves to emphasize the specific, the local and authentic as a result of the inter-cultural synthesis. This can be seen in the worldwide presence of chain stores and fast food restaurants and advertisements for the universal consumer. Architects as consumers, carry work beyond national borders where China for example, is rife with work of foreign architects.

There is a collapse of time and place, with the realization that theoretically everything can stand everywhere, which undermines the postmodern dogma that architecture must always have a unique, authentic relationship with the context.

CHARACTERISTICS OF
THE MODERN + PLUS CONDITION:

An abundance of space. Space is boundless, not a frightening emptiness, but a controlled vacuum, a safe container, that is flexible and represents absolute control.

An abundance of signs, as a carry over from Postmodernism.

An abundance of information.

An abundance of Individualization. Radical individualization affects the use of public and semi-public space, which is seen less as social space, and more as space that operates autonomously.

The realization of the NON-PLACE, that has none of the traditional sense of function such as a meeting place.

The NON-PLACE is a space of mobility and consumption.





INFORMATION AS VALUE JUDGMENT

The current trend in morphogenic architecture reflects simultaneously, an infusion and rejection of principles from Modernism, as well as Postmodernism. In evaluating the condition Modernism Plus, we can construe the following:

MODERN VALUES APPLIED

The tectonic of the joint becomes the morphogenic module, that is scaleless.

The notion of new and better through the paradigm of technology.

Progress for progress sake, is maintained without consideration for the effects of externalization.

The notion that new, is preferable, and profitable in comparison to adaptation and reuse.

History carries no value or lessons learned.

The free plan that allowed programmatic variation, now becomes free form, which resists physical and programmatic resolution.

High speed prefabricated production becomes high speed informational propagation.

The denial of formal complicity is revisited, where the attitude of no style as a reaction, becomes one style that seeks to fit all applications, cultural contexts and informational requirements.

MODERN VALUES REJECTED

Cartesian geometry gives way to the field condition.

Scale, as an amplification of the joint so as to meet anthropomorphic needs, becomes mere tessellation, that completes itself as a process or effect, not as an objective form.

The early naïve and utopian premise of Modernist architecture, has digressed from its social premise, to a more profession-orientated one, where architecture is now 'inter-disciplinary,' dictated by the speed and manner in which information is consumed.





Unlike a negative feedback system, which context provides to architecture, as a check of what is input and by what measure, computational architecture is increasingly separate from contextual accountability and self recognition.

In the digital age, our crisis of identity has become as ephemeral as the information it depends on. If the current trend in procedural architecture is valid within the Modernism Plus paradigm, the following

POSTMODERN VALUES APPLIED

Free association with abstract references including linguistic theory and philosophy, that become a substitute for a more sophisticated contextual reading. Rather, computational architecture arbitrarily interprets performance in nature, such as mapping the wing motion of a bird, time lapse photography, MRI section cuts, etc.

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POSTMODERN VALUES REJECTED

In a globally interconnected world, information becomes a substitute for culture, and information rather than knowledge is power.

Thus, not only is the notion of building, space and place dismissed, in order to be reinvented as information, but the profession of architecture has changed from one that accommodated and secretly admired the engineer, to a mere relation of information.

Architecture in the digital age is not interdisciplinary-it is parasitic. As architects co-opt and adapt Wolfram to produce the latest trend in architecture, they should not presume that the reverse, that being the arbitrary, formal musings of morphogenics, would serve the scientific community, or engineers, or artists.

temporality

MEMORY



Temporality & Memory

ABSTRACT

The Temporal City

Redefining Temporality and Memory

If we accept the temporal as an inevitability, then how might it inform a discourse about architecture? With what premise do we conceive, design and construct?

In attempting to redefine another current term that is being exploited to promote a new kind of urban/architectural intellectualism, it is important to contextualize the premise - a temporal world as defined by religious orthodoxy. Many sacred texts speak of the temporal world, describing a transient state *enroute* to some other place—paradise, nirvana or God forbid “nothingness”. In the Christian faith, the priest intones on Ash Wednesday, “*from dust though art and to dust thou shall return.*” Buddhism, by way of example, also speaks of transition to another state of being.

The same might be said of everything created by man, where an emphasis on the intuitive and spiritual transcends the empirical and

material. Specifically, as architects we could say that of every building, every city we create: “*from ‘dust’ it is made...*”

Therefore I offer the thesis that the temporal city is an oxymoron, that the term *permanence in architecture* is essentially without meaning.

There can only be memory, and if memory is destroyed, then nothingness pervades. If cleansed of memory, we wander searching for permanence, even though we know that every *being* and *thing* has a finite life span. Ultimately, we have only memory upon which to build, and from which to learn. Memory that persists, can transition.

The presentations that follow attempt to illustrate acts of architecture that explore the subject of temporality and memory, and which help redefine how we experience *space* and *place*.

Architecture for Whom?

Escaping Cartesian Architecture

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Prosper Mérimée' and the Preservation of Notre Dame

Notre Dame has long been not only been one among many stalwart examples of both architectural and cultural beauty... and remarkable example of the rancor of memory.

1844. Proper Merimee, a French novelist and recently appointed Inspector-General of monuments, with consulting work by Viollet Le-Duc, march into an opulently decorated Notre Dame de Paris. Tapestry, furnishings, paint and ornate accoutrements from over 500 years of French History since the cathedrals completion in 1345. In the name of preservation, 500 years of operation are forever lost... wielding unceremoniously to the intent of 300 years of construction. A 845 year old cathedral, reduced to 300 years of age.

Our profession is beset on all mental fronts by a pounding sea of incomplete questions. A tempest of mans inability to categorize his relationship with stone and steel as comfortably as he can wield them. What do we invest in our space beyond the will to have them rise up and stand in the landscape?

The dire question, at the eye of our storm, is the cruel irony of creation itself. All creation, is destruction. To make a brick is to rip and tear from the ground. To erect a form, is to define and limit spaces. To keep a meaning, is to limit another meaning from occurring.

Architecture for Whom?



The first Historic District in Charleston, was not merely a way of preserving the character of a neighborhood, maintaining apparently weakened and neglected aesthetic virtues of old antebellum buildings...

Because the aesthetics were never neglected... simply never considered as an integral part of the community. But, once the Trolley Line of the 1870's begins to push into the urban fabric, followed by the Electric Railcar, Passenger Train, Omnibus and Automobile...

The war for control of the suburbs was on, as far back as 1890. The working-class versus the middle-class. Both clung desperately to the lines of transit... Honky-Tonk saloons and the 'misplaced' multi-family unit along the rail stations and trolley tracks of the suburbs evidence of the working-class surge outward.

Only now, does the city park gain its characteristic 'memory'. Only now is 'proper zoning' and 'historic district' and 'aesthetic quality' loved communally, as opposed to being individualistic preference... because only now, could they be used as weapons by one group against another. Is Charleston an honest view of the antebellum south? Or a lie about Charleston at the turn of the century?

Architecture for Whom?



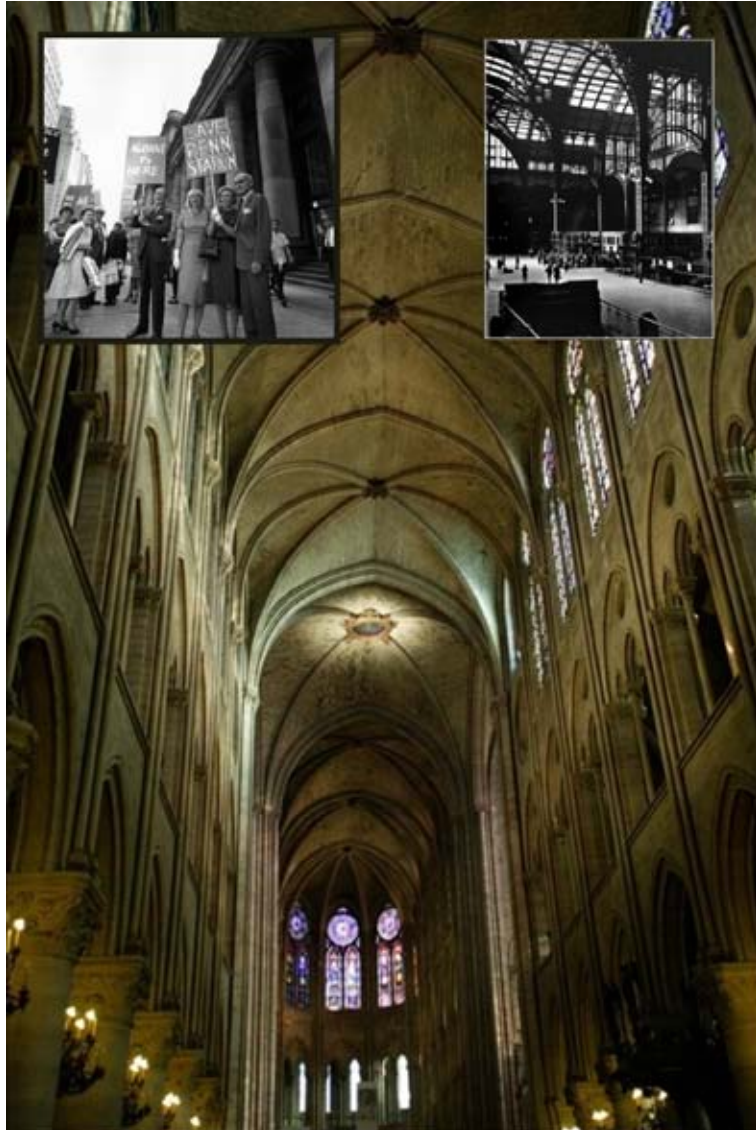
910 Fifth Avenue, generally disliked or at the very least utterly ignored by a majority of people, is currently landmarked. Generally ignored or disliked on its completion in the 1950's, it is one of hundreds of 'White-Brick Modern' buildings that still to this day glut the Upper East Side. Is it right to preserve buildings that have little merit, but rather are indicative of a style, even if that style is not rare. Is it right to preserve a generally unpopular building, to give people the right to determine for themselves if it is ugly or not for generations to come?

Fraunces Tavern, the location of George Washington's farewell address to his troops after the revolution... is entirely a reconstruction. Even a recent renovation which comes amazingly close to evoking the real feeling of the original structure and its interior, is not even located on the same ground. But... does this diminish its capacity for people to learn and be inspired by what they believe occurred there? Is that emotion and education fraudulent, if they never know? Should the building lie, for the sake of its effect?



The Governors House of Colonial Williamsburg is a reconstructed hodge-podge of multiple Colonial styles and uses that would never have existed in real life... but, its educational and historic value is amazingly valuable. If one cannot preserve a building at a single moment in time, is it any more accurate to attempt to artistically evoke many different parts? To be able to show history in bits and pieces with a careful balance of context and setting, so one can follow in one form, a broad span of a buildings history? Even more startling, how does one account for the presence of slaves in a re-enactment setting? Is it right to only allow black employees to re-enact slavery before the eyes of tourists in baseball caps? How far can we go for accuracy, before we neglect all that has occurred since? If physicality is needed to truly 'connect' with a place more than a photograph or explanatory plaque ever could... but how far, until accuracy begins to obfuscate a story for a modern audience?

Architecture for Whom?



Everything was destroyed. The bare cathedral was considered the original, austere and 'pure' intent. The church was literally gutted, not in the name of war or urban renewal or function. But never, is preservation merely a return to an origin: it will inevitably reflect also upon the present day and its decision to preserve. What Merimee and Le Duc preserved, was not merely a Gothic austerity (or their interpretation of such)... but also, they forever inscribed into that bare, gothic form the *Raison d'être* of their own, modern age.



Preservation doesn't lie in the form. It lies in the intent. Penn Station was lost, but its preservation lives on as much in the photos of its protests and that legacy, than in the steel beams. Did its magnificent wrought ceiling provide more for us in its destruction, than in its construction? If the Elgin Marbles are returned, will we still have as usefully politicized record of British imperialism in Greece?

Architecture for Whom?



Palace of Minos, Crete

Yet even if one preserves not only the time one intends, but the societal paradigm (and inferred balances of power in that society) as a whole... this doesn't mean that an individual act will always tell the story of a whole society. Individual choices do matter.

There are no answers here. But not having an answer, doesn't mean one can't make decisions... and often, the decisions speak for a society through absurd or antagonistic decisions as well as empathetic ones.



Offshore Oil Platform, Gulf of Mexico

Architects have very little control over architecture. Architecture has very little impact on the built environment on its own terms. An architect does not bring meaning to a form. People do. An architect is only one of many people. Even though he is the creator, his intent is only a drop of water in a monsoon. Only in monographs, in symbolic picture and floor plans... only in the language of architecture... non experiential and static... is the architects voice audible. Otherwise, context reigns.

Architecture for Whom?



Architecture for Whom?

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Even in abandonment, it is about the tension between occupation. A human presence is felt here by the presence of an artistic act. It is a problem, a flaw, a conversation piece, a challenge.... It allows for varied interpretation. It is a generator of solutions, interpretations... for our purposes, we call such a duality a flaw and a solution. Matta-Clarks cut into the Ganvesvoort Warehouse, is tailored to the artist... but is no operationally no different, no more or less able to be infused with identity than...

Considering nostalgia and memory, one must remember Schrödinger's Cat... or, to a lesser extent, the tree falling in the woods. If nobody is around, does it make a noise? Is a place abandoned, or is it merely that you are its sole interpreter, and in your mind, you desire that dominance over variety and the acceptance of multiple opinions of a place? Thus, nothing can be abandoned without being forgotten. Nothing that is remembered does not exist.... But not personally. After all, people dislike certain bands once they become popular?. Others like bandwagons. We all have our own ways of experiencing, we all prefer certain contexts that cater to that experience best. We are all autistic, in that regard.



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"Anthropomorphic scale is where architecture resides. The user must bring that anthropomorphic scale to the architecture, not the architect to *him*. It is presumptuous to assume that architecture can immutably dictate the experiences of those within it: it is a vessel into which one can pour those experiences, and it is those experiences that can always be built upon, and evolved by any given individual within. Architecture is a palette of possible spaces, which the user can blend, mix, and recycle into their own highly-personal experience, one which builds and occasionally reverts to their own memory of space. The *architect* is not the artist, it is the *user* who paints their *own* experience."

-J. Murphy, "Infrastructure and the Leviathan"

The best architecture can never make its users happy, or forget their problems, without fail. Form and function, are irrelevant in a memorable space. The lingo of the past hundred years, is meaningless to the average person.

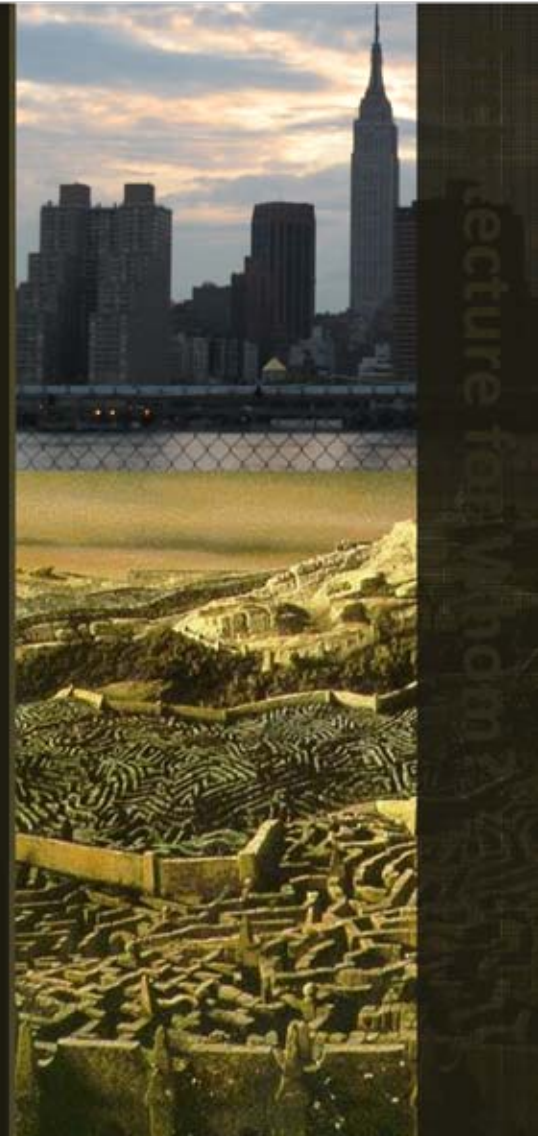
"Memory does not operate on the urban scale. We don't look at the city skyline as the city itself. If that were true, you'd need to step back to Brooklyn to experience Manhattan. Rather, it is the street, the window, the gratings and the grit. Thus, even the scale of the building is too large, too urban, to experience personally. Our space is a diverse amalgamation of personal tectonics and registers. Space through experience gives place."

-J. Murphy, "Infrastructure and the Leviathan"

Too often, the architect sacrifices the individual's ability to interpret a space, for the effect of the whole. Only time and continual occupation can crack the intent of the architect, and let beloved memories and ownership thrive. Would Vaux and Olmstead approve?

The most successful architecture, is that which can be not all forms, not all functions... but hold all emotions. Architecture that allows, in one form, the most personal variance.

If mixed-use is the clarion call of Planning, mixed-meaning is that of architecture.



A building of perfect beauty, is the most imperfect space possible for a person who is depressed, unless they are actively seeking a form to make them feel happy again. Unless this is the case, a beautiful form is more likely to piss a depressed person off.

Human flaws are essential to consider in architecture. They are the impetus, the reason, for seeking out meanings and solutions... they are what provide architecture its memory and its preservation. To have architecture bluntly "solve" social issues without form alone, deny to people the ability to solve issues for themselves.

Architecture may frame a problem, draw people to it, and address it in its own particular way. But to solve or eliminate a problem without utilizing the inhabitants of a building, eliminates the ability for others to come to their own solutions... to generate their own variety... to instill into architecture a memory or opinion of their own.

Automated lighting and fixed windows and HVAC failed to instill energy-consciousness into a buildings inhabitants and made buildings 'sick'... will enforced environmentalism in building controls actually encourage a green lifestyle, or foster lasting social change? Perhaps not, as indeed, architecture has been reactive rather than proactive in prompting further public debate... instead masking itself in overly simplified concepts such as LEEDS, rather than encouraging the general public to question their surroundings and make opinions... to make memories.

Thus, even if the problem a building solves is a noble one, the building will serve to mask the solution as well as the problem, if it is not designed to engage its occupants decision-making process... It will not invite the necessary investment from the people who surround or inhabit it to maintain it, both physically and memorially...

People are the solution, not brick. Not stone.

Memorious architecture is Moral architecture.

Temporality and Materiality



Temporal: Of or relating to time

Architecture is the solution to humans perpetual quest for conservation and stability.

Material hierarchy and order provides for a creative way to overcome the instability of life and time. Since the origins of life, humans and animals alike have sought out materials to sufficiently enhance and protect them.

From cladding to treatments, our Innovative solutions are often conceived with the notion of eternity, directly unite it to memory

Places of worship are particularly regarded with a sense of timelessness, yet of eternity.



MOSQUE IN IRAN



A material distinction exists due to peoples experiences in time

TRADITIONAL MUD HUT IN CHAD, WHILE IRON/CONCRETE STRUCTURES ARE BEING BUILT NEARBY





FOUNDATION AT LINCOLN MEMORIAL
WASHINGTON DC



CONTEMPORARY PREFABRICATED HOME,
VENNICE, CALIFORNIA



We have defined systems for ordering and fabricating our materials. Even the newer systems were influenced by the preceding methods.

After time, our highly calculated systems will start to fail us. Each element will have a time for its own decay.



If temporality is inevitable, materiality becomes one of the important tools in manifesting the order of time. The characteristics of materials do not remain static, their capacity to affect peoples experiences is constantly changing.

IMMORTAL CONSTRUCTION

Buildings are constructed of matter. All matter is constantly subjected to change. That which is constructed will be deconstructed by natural and artificial forces. Architecture is the material manifestation of spatial ideas.

The longevity of an architecture = resilience of construction against eroding forces + longevity of program

What determines the longevity of a program?



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The cemetery was built onto the pre-existing topography of a site which carves into the landscape. Essentially it is one continuous corridor which descends into the land and is flanked by concrete earth-retaining walls which house the dead. Although all cemeteries are immortal in the sense that it's a program always in growing in demand (unless the human race would become extinct), Igualada Cemetery uses a cross-section that could theoretically be infinitely extruded into an every flowing river of corpses. In addition, the cemetery only houses ashes which provides for dense development that curbs the exhaustion of real estate; a problem which threatens urban burial cemeteries.

Igualada Cemetery

designed by Enric Miralles and Carme Pinos



Naiku Shrine of the Ise Shrine complex

The Ise shrines are dismantled and rebuilt onto adjacent sites every 20 years to exact and unchanged specifications.

The act is facilitated by the Okihiki Festival which has been a formal tradition in the Ise Prefecture since the 7th century.





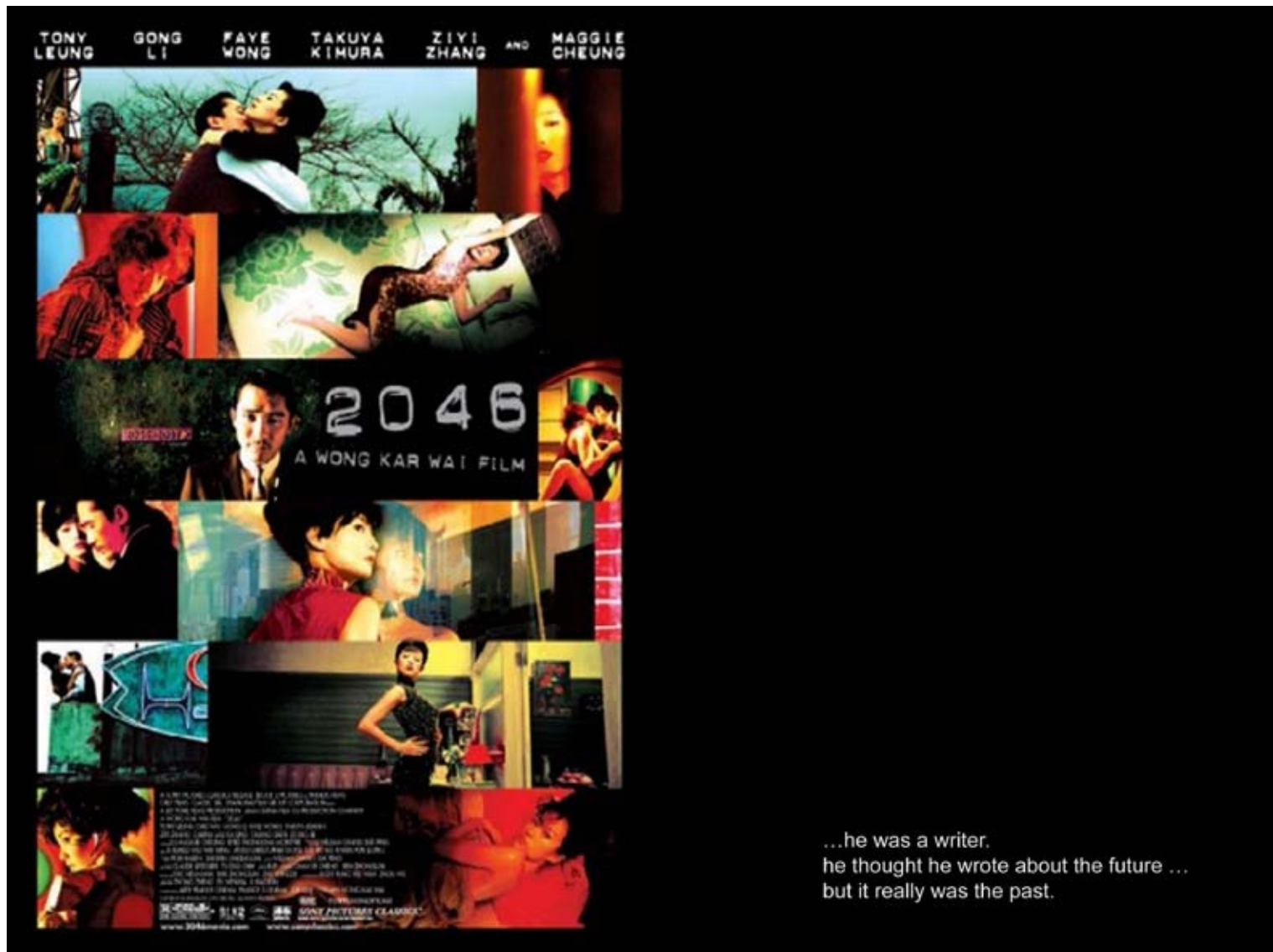
For the rebuilding of the New York WTC Complex, Lebbeus Woods has proposed a tower perpetually under construction to symbolize regeneration and change. The tower's summit would always rise and would always be the tallest. The tower would facilitate a vertical memorial park which has 4 types of circulation: The Pilgrimage (month long), The Quest (week long), The Trip (2 -3 days long), and The Tour (half-day long). This is a construction with a beginning (09/11/2001) and no ending.



temporality

temporality

temporality



...he was a writer.
he thought he wrote about the future ...
but it really was the past.



Motifs

"in 2046, nothing ever changes"

fiction of permanence



"why can't it be like before?"

attachments to memories



"besides - nothing lasts forever"

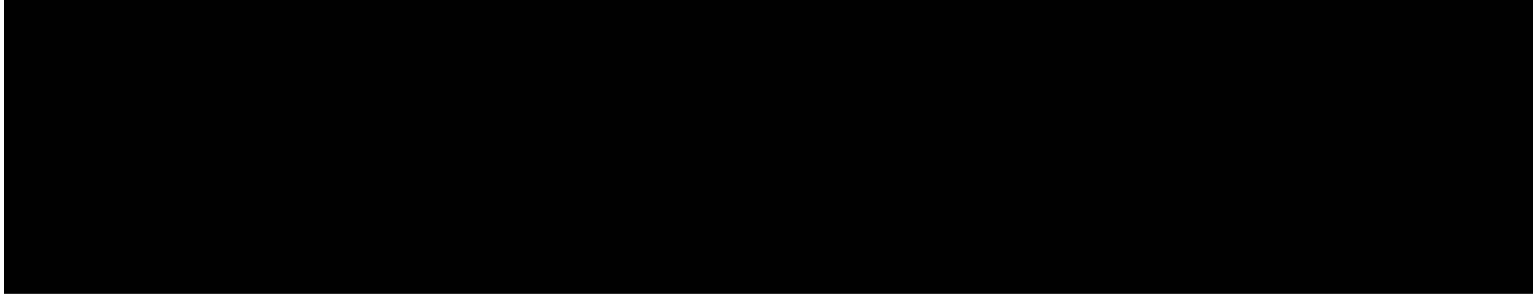
temporality of the present



the temporal city : shanghai



352



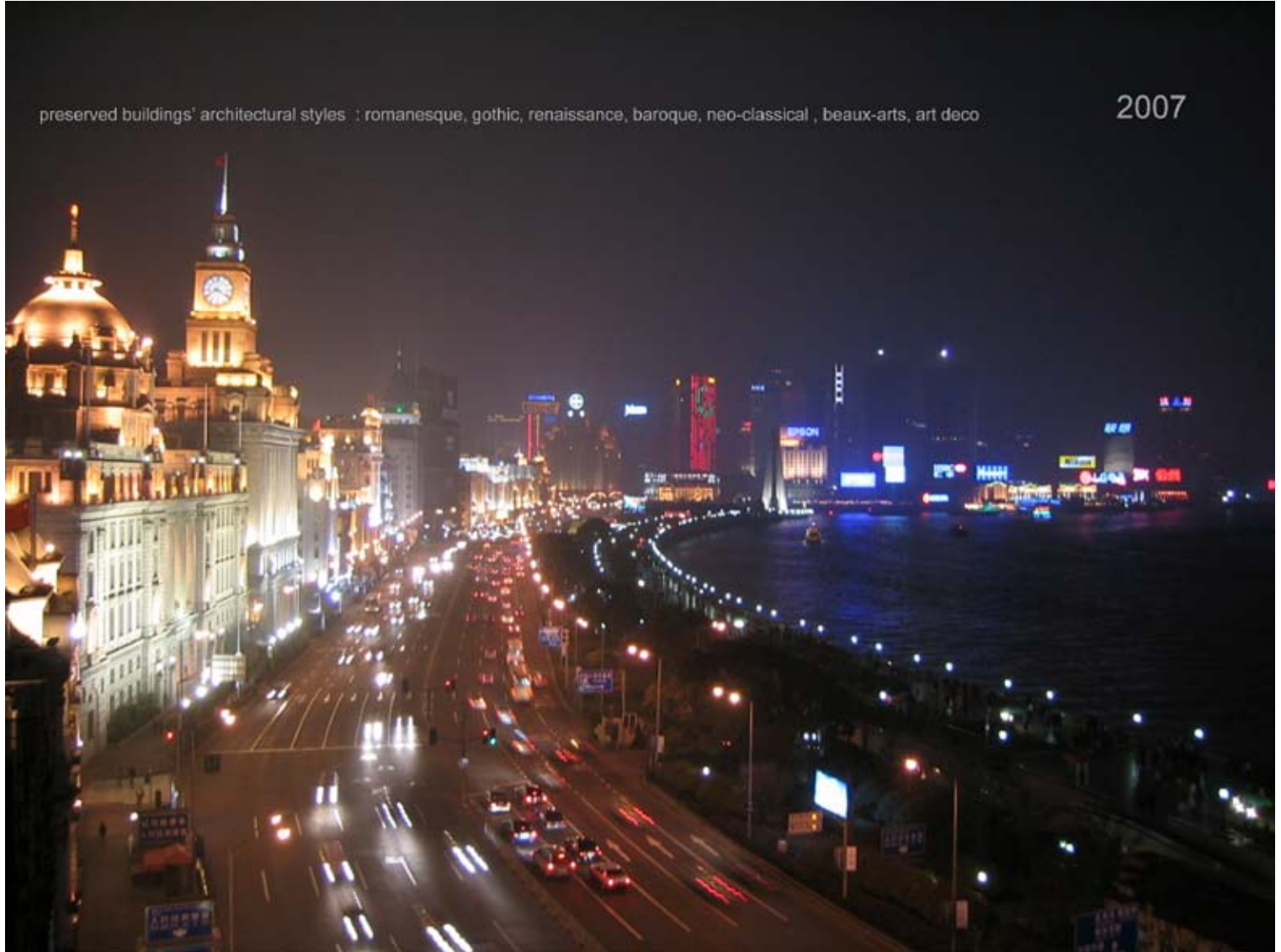
353

The Bund was the most famous and spectacular street in Asia in the days of Old Shanghai, a symbol of its central role as a financial centre and the headquarters of all the major firms involved in the China trade.

preserved buildings' architectural styles : romanesque, gothic, renaissance, baroque, neo-classical , beaux-arts, art deco

2007

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TEMPORALITY
AND
MEMORY

TEMPORALITY - TEMPORAL CHARACTER OR NATURE

- L TEMPORAL - ENDURING FOR A TIME ONLY
 - TEMPORARY
 - TRANSITORY

MEMORY - THE MENTAL CAPACITY OR FACULTY OF RETAINING AND REVIVING
FACTS, EVENTS, **IMPRESSIONS.**

360





Architecture with the Intent to Deconstruct

Temporary Structures and Installations

Sometimes the joys of building transcend the design process and manifest themselves at multiple moments during the entire life of the structures.

Annual Ice Hotel
Jukkasjarvi, Sweden



363

Architecture that "freezes a moment in time."
With definite references to the igloo and nordic cultures, these annual
structures are hot spots for entertainment and recreational adventures.



Ice Hotel

Quebec, Canada

There are certain nostalgic qualities, which people take great efforts to recreate in extensive detail.



365

Ice Hotel
Hall of Columns
Jukkasjarvi, Sweden

366







Nomadic Museum

Architect: Shigeru Ban, 2004
New York City, Santa Monica, and Tokyo

Designed to house Gregory Colbert's Ashes and Snow Photographic exhibition. The structure was first installed in New York City, then it travelled to Santa Monica before it arrived at its current location, Tokyo. The structure moves easily from freight ship to freight train.

Paper tubes and shipping containers are used to create a modular structural and portable system and the added adjacency to water increases the architectural effect of ephemerality.





Rector Street Foot Bridge

SHOP Architects, April 2002

Originally intended to temporarily reconnect the east and west sides of the West Side Highway after the collapse of the WTC. The architects have been asked to design a permanent bridge in the same location.

One great quality of the design is the powerful connection to the tragic event that took place and the perseverance of the public to continue living their lives to their entirety.

Also, the bridge marks a cut in time that is recognized internationally.

The Gates

Christo and Jeanne-Claude

Central Park, New York City, February 2005

7503 16' gates were erected in Central Park during the very cold month of February 2005. The installation gains its strength from the effect of mass and a virtual layer of information hovering over visitors.

370





Xefirotarch

Hernan Diaz Alonso

PS1 Young Architects Program Installation 2005



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Dresden

- Dresden is the capitol city of the German Federal Free State of Germany.
- It is situated in a valley on the River Elbe.
- Population of greater Dresden is 1.25 million
- Long history as capitol and royal residence for the kings of Saxony, who furnished the city with extraordinary cultural and artistic splendor.
- The controversial bombing of Dresden in World War II and 40 years within the Soviet bloc state of East Germany changed the face of the city significantly.
- Since German Re-unification, Dresden is re emerging as a cultural, political and economic centre in Eastern Germany.

The City of Dresden Germany

Permanence in Architecture



Saxony





375

Architecture of Dresden

-Often seen as an important culture center, it is called the "Florence of the Elbe"

-Before the bombing raids of World War II, Dresden with its unmatched collection of baroque architecture was famous as one of the most beautiful cities in Europe.

-The style of architecture that predominated under August I of Saxony is known as Dresdner Barock.

-The city reportedly had the highest living costs in Europe before World War II.



Architecture of Dresden



Altmarkt (old market)



Alstadt (old town)



Palais & Teich im Grossen Garten



Gallery & Theater

The Bombing of Dresden

-Led by the Royal Air Force and followed by the United States Army Air Force between February 13 and February 15, 1945.

-One of the most controversial allied action of World War II. Historian Frederick Taylor says, "The Destruction of Dresden has an epically tragic quality to it. It was a wonderfully beautiful city and a symbol of baroque humanism and all that was best in Germany. It also contained all of the worst from Germany during the Nazi period. In that sense it is an absolutely exemplary tragedy for the horrors of 20th century warfare."

-Dresden had very limited military power and was basically defenseless during the war.

-Allies believed that unless Dresden was bombed, the Germans could route all traffic through Dresden to compensate for damages to Berlin and Leipzig.

-Some think the Allies were showing off their superior bombing ability, demonstrating their strength and perhaps punishing the German people.



The Bombing of Dresden

-There were 4 major raids on the city and a total of 3,900 tons of bombs were dropped.

-The firebombing (the most devastating) consisted of dropping large amounts of high-explosive to blow off the roofs to expose the timbers within the buildings, followed by incendiary devices to ignite them and then more high explosives to hamper the efforts of the fire services.

-The bombings created a self-sustaining firestorm with temperatures peaking at over 1500C. After a wide area caught fire, the air above the bombed area became extremely hot and rose rapidly. Cold air rushed in at ground level from the outside, and people were sucked into the fire.

Impact of the Attack

-23% of the city's industrial buildings were seriously damaged and that 56% of the non-industrial buildings (exclusive of dwellings) had been heavily damaged.

-78,000 dwellings were demolished

-27,000 dwellings were temporally uninhabitable.

-64,500 dwellings had minor damage.

-Communication and city infrastructure was entirely paralyzed.

-135,000 people were killed

-80% of the city was destroyed

-Many of Dresden's significant architectural pieces including; the Zwinger Palace, the Dresden State Opera House, and the Dresden Frauenkirche, were either extensively damaged or destroyed.

-Highly influential on art and culture.

Kurt Vonnegut

Slaughterhouse Five



Rebuilding

-After the War and especially after German re-unification, great efforts were made to rebuild the city and its' former landmarks.

-**Kreuzkirche**- present day Baroque church built in 1764-92 on the site of an earlier 15th century church. Destroyed during the war, but is now being restored.

-**Semperoper**- Opera House, erected in 1838-41 Home to many operatic premiers by Wagner and Strauss.



New buildings

380



VW Factory, Henn



UFA Cinema Center/ "Palace of Dreams", Coop Himmelblau



UFA Cinema Center/ "Palace of Dreams", Coop Himmelblau



World Trade Centre, Adolf Lohse

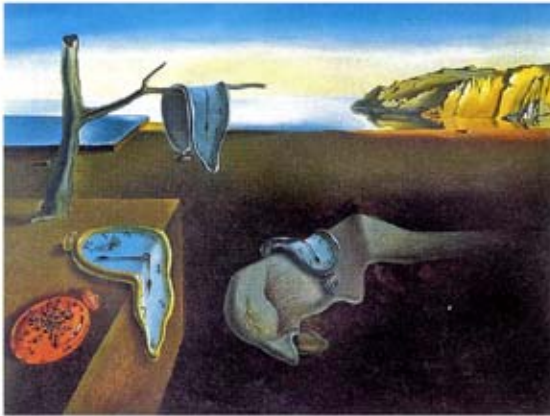
Dresden: The Temporal City

Temporal City
Temporal Culture
Temporal View
Temporal War

"The Destruction of Dresden has an epically tragic quality to it. It was a wonderfully beautiful city and a symbol of baroque humanism and all that was best in Germany. It also contained all of the worst from Germany during the Nazi period. In that sense it is an absolutely exemplary tragedy for the horrors of 20th century warfare."



Edification of Knowledge Structures



382

Temporal Defined:

1. of or pertaining to time.
2. pertaining to or concerned with the present life or this world; worldly: temporal joys.
3. enduring for a time only; temporary; transitory (opposed to eternal).
4. Grammar. a. of, pertaining to, or expressing time: a temporal adverb. b. of or pertaining to the tenses of a verb.
5. secular, lay, or civil, as opposed to ecclesiastical.

Architecture Defined:

1. The structure of knowledge

Edification of Society's Knowledge



Parthenon, Greece

The knowledge of the Greek city states is transferred into the architecture of their religious and cultural structures. Geometry, for instance, and an understanding of visual phenomenology dictated the scale and orientation of these architectures. They exist as the memory of their society and continue to present themselves to us, enduring in some way the existence of that structure of knowledge.

The central achievements of the Roman Empire are clearly visible in the ruins of their decidedly public works of construction. The Via Appia is a wonder of engineering, as are the Pantheon, Coliseum, and hundreds of aqueducts which can be found throughout Europe.

Similarly, Catholicism structured their knowledge into the facades of cathedrals, a hallmark example of which is Notre Dame de Chartres, in Paris. Ecclesiastic doctrines are portrayed figuratively in the architecture itself.



Via Appia, Italy

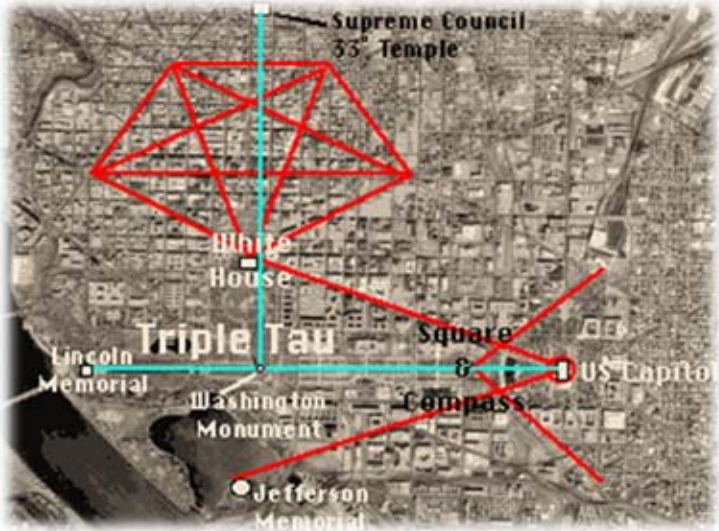


Chartres Cathedral Paris, France

Edification of Society's Knowledge



The illuminati seal and overlay showing the anagram MASON



The plan of Washington D.C. like the principles around which this country was formed, are distinctly Masonic in origin. Symbolism embedded in the great seal contain anagrams and hidden meanings much like edification in cathedrals and temples from other societies.



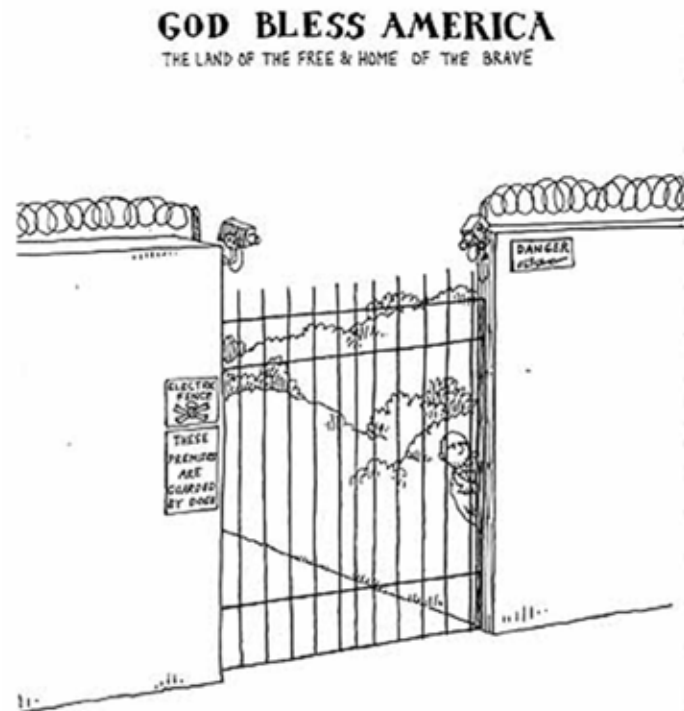
Plan of the federal district showing relationships of monuments based about Masonic symbology

Edification of Contemporary Knowledge

Following World War II, The United States government came into a unique position of world power opposed only by Russian government. This gave rise to an ideological war for controlling consent amongst the domestic populous, and our contemporary knowledge structure reflects that struggle for consent. In a "democratic" society such as in the U.S., the government has no constitutional right to control what we say or do, so the logical course of manufacturing obedience in the population becomes control of ideology or thought.

The philosopher James Peirce enumerated four methods of "fixing belief" in one's mind. The Method of Authority fixes belief in a concept by structuring the society such that it is true for all intensive purposes. George Berkeley, the transcendental idealist coined the phrase, "esse est percipi", meaning, "to be is to be perceived."

An example of this control of belief is Nazi Germany. If the Nazi party makes a statement such as "All Jewish people are thieves," then it is true insofar as the government structures society to make it so. A German living under Nazi rule will find in their experience that this surely erroneous statement is true because any Jewish person they may happen upon will likely need to steal or lie to survive the genocide, vindicating that claim. The authority makes it so.



Edification of Contemporary Knowledge

"When you live in a glass house, don't throw stones" -Peter Tosh

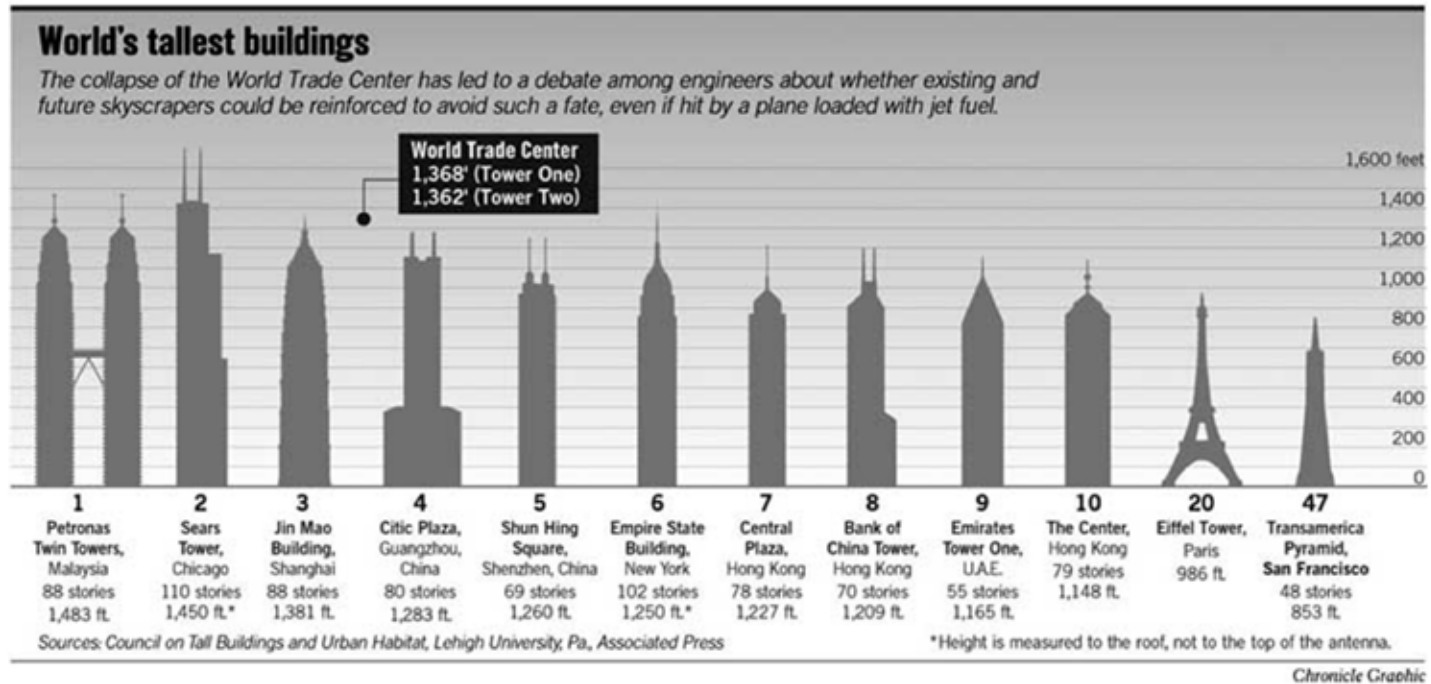
386



Panopticon prison



Edification of Contemporary Knowledge



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Joseph Campbell once said, "If you want to know the most important aspect of a society anywhere in the world or time, look for the tallest building." here we see a comparison of the tallest buildings in the world. This would lead a mind alien to our society to rightly conclude that capital is the central, most important aspect of our culture. The Eiffel Tower, second to the right, embodies early 19th and 20th Century ideals of industrialization, manufacturing, and engineering.

Edification of Contemporary Knowledge



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Edification of Contemporary Knowledge

The architecture of paranoia



U.S. Embassy, Bratislava



U.S. Embassy, Athens

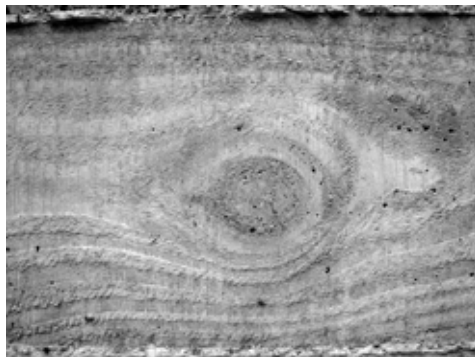
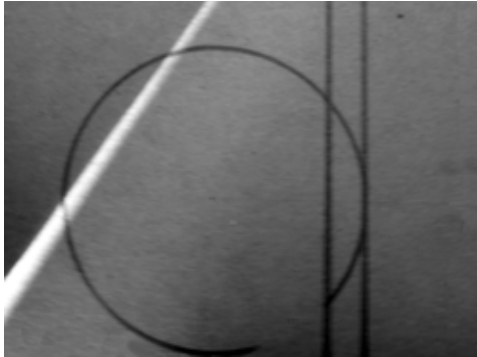


U.S. Embassy, Japan



U.S. Embassy, Oslo









Re-Member

A Re-Definition of Monument considering the essence of Memory

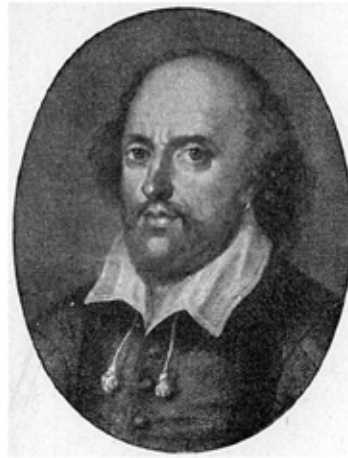
re-member, *v.*²

1. To put together again, reverse the dismembering of. *rare.*

1855 H. SPENCER *Princ. Psychol.* I. iii. 51 Mind..is a thing we can form no notion of without *re-membering*, *re-collecting* some of our mental acts.

Sonnet 55

Not marble, nor the gilded monuments
 Of princes, shall outlive this powerful rhyme;
 But you shall shine more bright in these contents
 Than unswept stone besmear'd with sluttish time.
 When wasteful war shall statues overturn,
 And brails root out the work of masonry,
 Nor Mars his sword nor war's quick fire shall burn
 The living record of your memory.
 'Gainst death and all-oblivious enmity
 Shall you pace forth; your praise shall still find room
 Even in the eyes of all posterity
 That wear this world out to the ending doom.
 So, till the judgment that yourself arise,
 You live in this, and dwell in lover's eyes.



William Shakespeare (1564-1616)

Sonnet 65

Since brass, nor stone, nor earth, nor boundless sea,
 But sad mortality o'er-sways their power,
 How with this rage shall beauty hold a plea,
 Whose action is no stronger than a flower?
 O, how shall summer's honey breath hold out
 Against the wreckful siege of battering days,
 When rocks impregnable are not so stout,
 Nor gates of steel so strong, but Time decays?
 O fearful meditation! where, alack,
 Shall Time's best jewel from Time's chest lie hid?
 Or what strong hand can hold his swift foot back?
 Or who his spoil of beauty can forbid?
 O, none, unless this miracle have might,
 That in black ink my love may still shine bright.

Shakespeare's sonnet's 65 and 55 as the archetypes of the sonnet as a "monument." The idea that the love will outlast mortality or physical monuments, but in fact it is the sonnet that outlasts, so the sonnet itself is a monument. (The sonnet as a form is borrowed by English writers from the Italian sonnets of Dante and Petrarch, so its already a form that's undergone several appropriations). Monuments (either physical or literary) literally monumentalize our memories and so they are our way of cheating death, but we are always trying to figure out the best ways of doing so.



Percy Bysshe Shelley (1792–1822)

Ozymandias

*I met a traveler from an antique land
Who said: Two vast and trunkless legs of stone
Stand in the desert. Near them, on the sand,
Half sunk, a shattered visage lies, whose frown
And wrinkled lip, and sneer of cold command
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them and the heart that fed.
And on the pedestal these words appear:
"My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!"
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away.*

Ozymandias, Shelley's sonnet is an ironic take on this impulse. It takes this well-worn form of the sonnet, and plays off the sonnet's "monumentality" as a form by directly addressing the paradoxes of memory and permanence in form. The sonnet is already telling someone else's narrative, not the speaker's, and then has a narrative within a narrative of the sculptor's intent, and yet another narrative, which is comprised of Ozymandias' own words. Shelley is heightening the irony of the idea of legacy or monumentality by having such a multiplicity of narratives even within this short form



Marcel Proust (1871–1922)



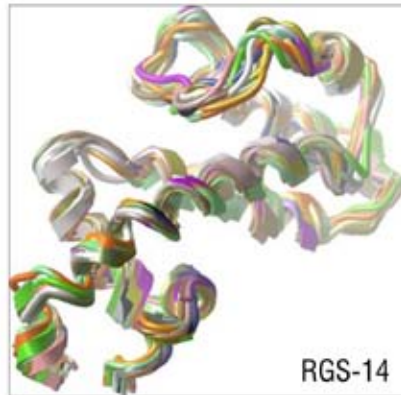
"I drink a second mouthful, in which I find nothing more than in the first, then a third, which gives me rather less than the second. It is time to stop; the potion is losing its magic. It is plain that the truth I am seeking lies not in the cup but in myself. The drink has called it into being, but does not know it, and can only repeat indefinitely, with a progressive diminution of strength, the same message which I cannot interpret, though I hope at least to be able to call it forth again and to find it there presently, intact and at my disposal, for my final enlightenment"

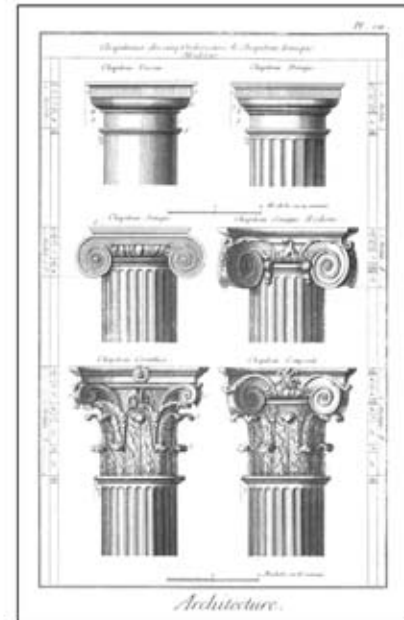
This brings us to Proust, who in *In Search of Lost Time* layers sensations to try to present a coherent whole. So we are always operating with a sampling of narratives and memories and stories and trying to construct a cohesive picture.



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Jonah Lehrer, in his book *Proust Was A Neuroscientist*, illustrates the “Re-Defining” nature of our memories through Marcel Proust’s *In Search of time Lost* and modern day Neuroscience. Jonah Lehrer makes the argument that these literary ideas about memory are in fact backed up by modern neuroscience, which shows that our brain actually reorganizes proteins every time we remember something. There’s no repository in our brain of static memories, but we are always actively recreating them.





Winning competition entry for the Washington monument by architect Robert Mills (1781 –1855)

Now, the implications of this for ARCHITECTURE: the monument is the architectural technology of collective memory. Before the modern movement, the way to do this was to affix ornament that evoked a very specific cultural lineage, for example, classical orders. (This continued after, obviously in the persistent popularity of neo-classical motifs for monuments). The modernist reject this. Obelisk as significant to West only from their presence in Classical civilizations which was reappropriated from Egypt where they had a very different cultural significance.



Eero Saarinen (1910–1961)



Adalberto Libera (1903–1963)



Both Seranin and Libera try to have the idea of “classical” or “eternal” and take it into the future.

But these two arches, designed within 10 years, mean two very different things in their respective places and cultures.

They are employed as memorials for two very different things.

These arches as example of impermanence of meaning in form and the historically contingent nature of form. They are always open to re-membering or re-assembling.

(Now, we can look back at the St. Louis arch and see it as as much a symbol of US imperialism as Ozymandias is for Shelley).

Possibilities



SNCC (Student Nonviolent Coordinating Committee) Oral History Program

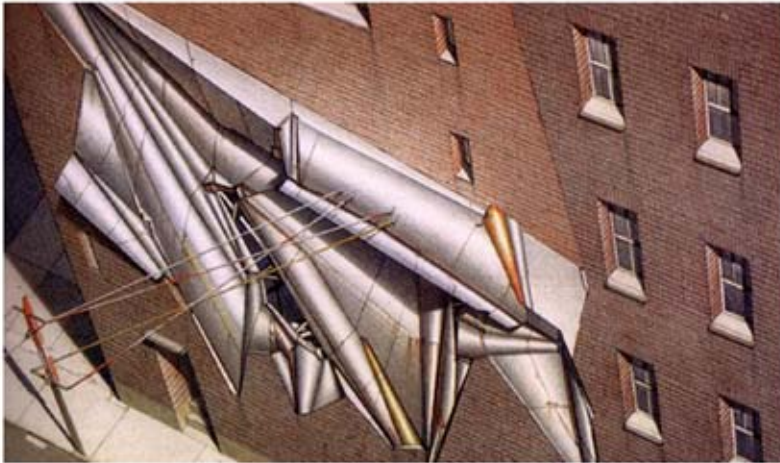


James Rufus Agee (1909 –1955)

An appropriate technology of memory would be self-aware of the constant reinterpretation and re-assemblage that is memory. We want a monument that acknowledges the contingency of its form, like Shelley does with the sonnet.

James Agee, Depression With Walker Evans Fortune Magazine

Proust's Multiplicity



Lebbeus Woods





From Lin's Website:

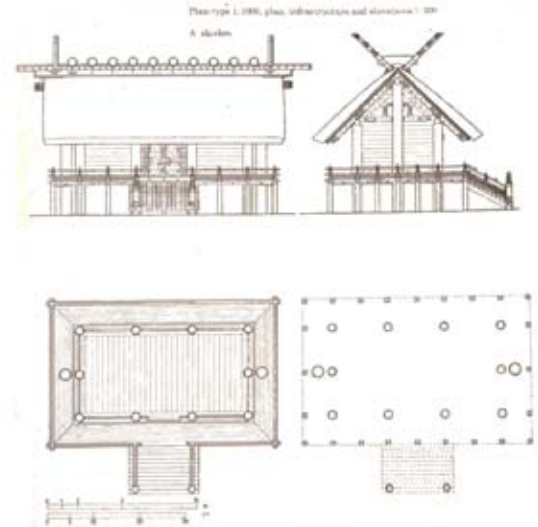
A memorial or monument is known as a single stationary object.

Imagine a memorial that would exist not as a fixed static monument, but as a work that would allow us to rethink the idea of a memorial. Imagine a work that could exist in several mediums and in multiple places simultaneously.

What is Missing?, Maya Lin's last memorial, will focus attention on species and places that have gone extinct or will most likely disappear within our lifetime. She envisions it as a multi-site video project, as a site on the Internet, and as a book.

What is Missing? will make us aware of the enormous loss of species that is presently occurring.

Chronicling not just the extinction of specific species, it will focus equal attention on the threatened habitats and ecosystems that are vital to other species' survival. It will also address the issues that people are not even aware are disappearing, from the sheer abundance of species and their scale to the loss of migratory corridors, the diminished sounds of songbirds that were common in our childhood, even the visibility of the stars at night.



Ise Shrine

Shinto Architecture

3rd Century CE (or perhaps earlier)

The shrine is reconstructed without nails according to traditional building practices every 20 years to renew the structures and their *kami* (the spirit of places, things, and certain people)



Buddhist conception of life, death and rebirth

The wheel of life

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The Wheel itself is held in the clutches of a demon, who symbolizes impermanence. In the hub of the wheel are a cock, a snake, and a pig, symbols of lust, anger and ignorance respectively, the three cardinal sins in Buddhism. In the rim around this hub is a narrow band, one half showing the upward path leading to the superior worlds of rebirth, and the other showing the downward path leading to the inferior worlds of rebirth. Beyond this narrow band this Wheel is divided into five segments. These segments depict the different worlds of rebirth. At the top left is the Region of the Gods and Asuras, and to the right, the Region of man. These are the superior worlds of rebirth. In the center below is the hell region, wherein Yama, the King of the dead, presides over the judgment. At the left is the Region of animals, and at the right, the Region of the tortured spirits. The last three regions are inferior worlds of rebirth. In the outer rim are twelve scenes, which the Buddha called the usual nexus, the chain of cause and effect, or the reasons for transmigration. These symbolize the various stages through which man passes from birth, namely:

- 1) Ignorance
- 2) Conformations
- 3) Consciousness
- 4) Self-consciousness
- 5) Senses
- 6) Contact
- 7) Desire
- 8) Indulgence
- 9) Married life
- 10) Maturity
- 11) The birth of an heir
- 12) Decay and death





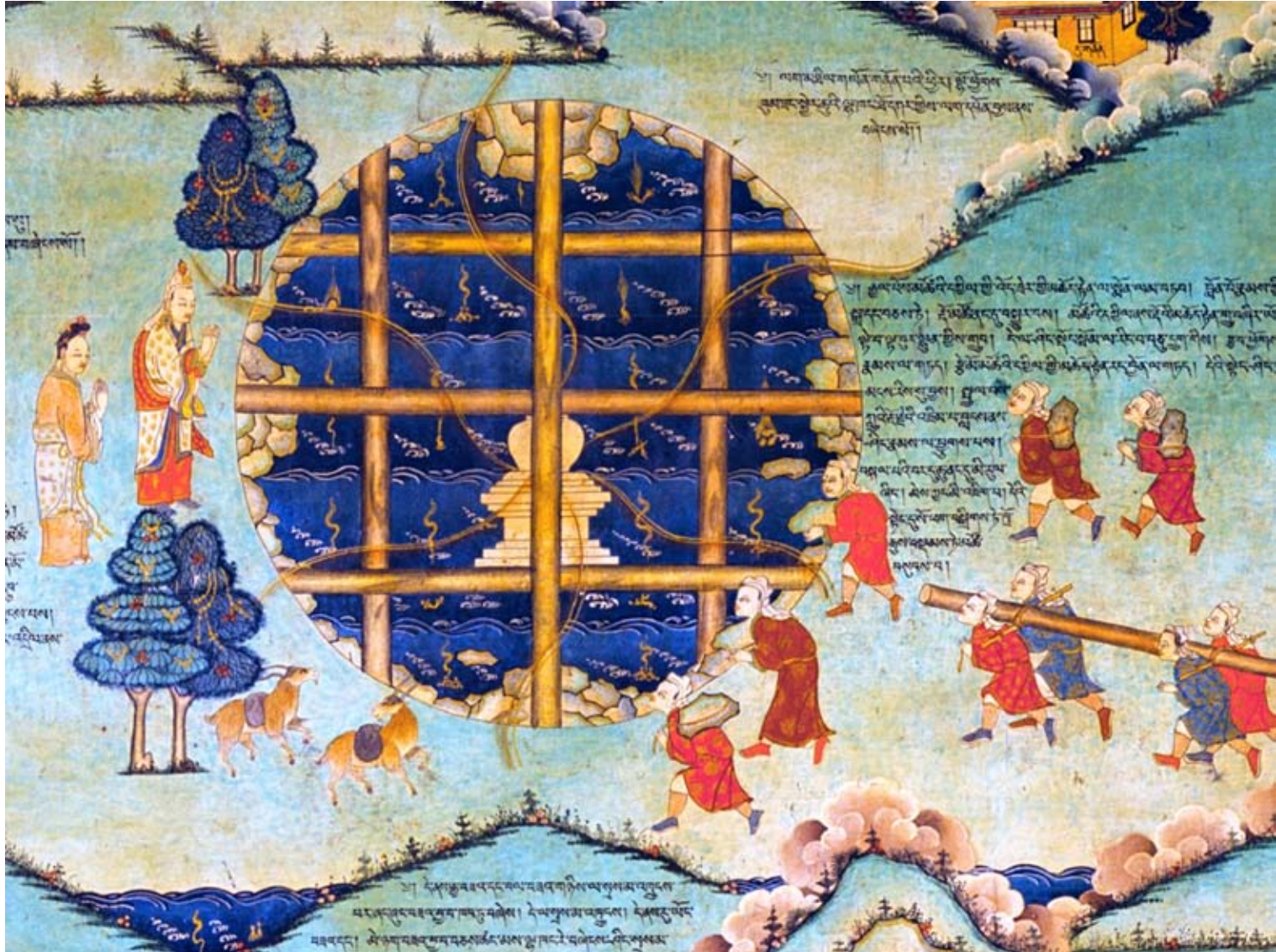
Man rebirth through countless existences. At each death man is reborn according to his Karma, into one or another of these six worlds, until he, like Buddha, through enlightenment reaches perfection and, no longer "bound to the wheel," passes on to Nirvana to become one with the Universal spirit.

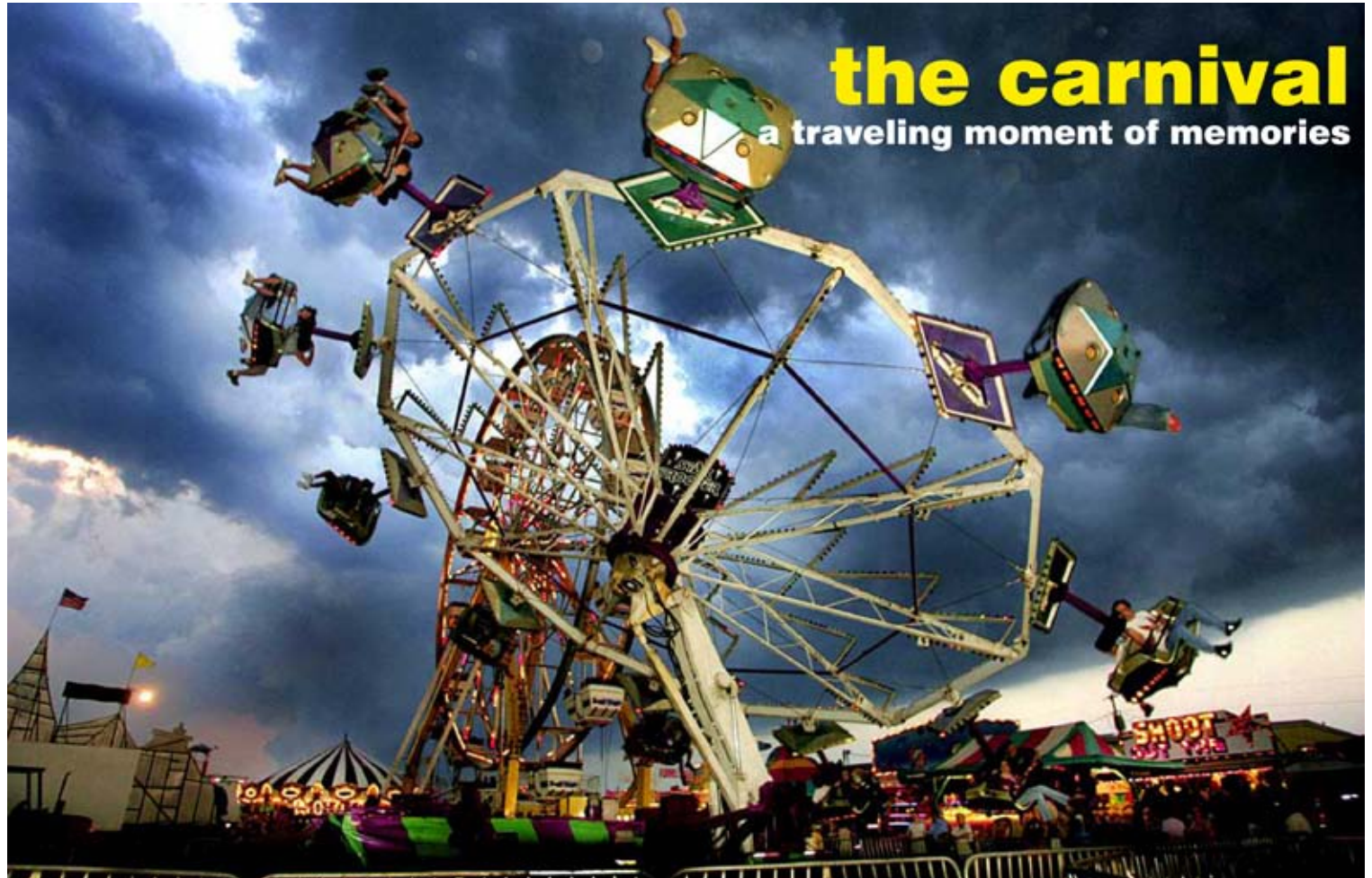
The wheel of architecture

The combination of experience, time and history, material, the design, and the people who use them are six different segments of the wheel. The architecture form may change as the time and place change, but the spirit of this wheel, the fundamental element that made up architecture is eternal.

The fundamental usage of architecture provides a shelter from the harsh or unpredictable surroundings. Which is the spirit of architecture, it is unchangeable.

These six segments are the fundamental base for us to build from and allow the temporary to exist. Without the six segments there is neither existence nor improvement.





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a city of entertainment...

...constructed, inhabited, deconstructed, gone



a temporary community...

...forged by the shared memory of the spectacle







1989 57 people involved

...local community grows annually as memory unites people.

1986 8 people involved

...the birth of an idea and a memory, bringing together strangers.



1991 234 people involved

...beach at capacity, the idea/memory takes on a life of its own.

414



2007 45000+ people involved

...now a city, the community thrives on its own memory of the spectacle, rebuilding, existing for a week, and destroying itself yearly





burning man culture is.... **uninhibited freedom**



burning man culture is.... **shared introspection**

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burning man culture is.... **individual expression**





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burning man architecture



THE MNEMONIC CITY

If we accept temporality as an inevitability, how does time inform architecture, and with what premise do we conceive, design and construct?

In redefining another contemporary term that is exploited to promote a new kind of urban/architectural intellectualism, it is important to acknowledge the larger context. The temporal world is, in a cultural sense, defined by organized religion. Many sacred texts speak of the world and life in temporal terms, as a transient state, promising a conclusion in the form of eternity, which itself is a temporal paradox.

The same might be said of the construct that is society. Specifically, as architects we could say that of every building, every city we create: "from 'dust' it is made "and to dust" it will return.

Postulated here, is the thesis that the temporal city is an oxymoron, and that the term has no permanence in architecture without meaning. There can only be memory, and if memory is destroyed, then there is nothingness. We have only memory upon which to build and from which to learn. By inference, if memory remains intact, then knowledge, culture and a sense of place can be shared.

Explored here are contemporary theories in Mnemonics, that investigate the obsession with memory, the mythologization of the past, in the absence of meaningful memory, and the hypertrophic reduction that permit memory to serve as a commodity and tool



THE DISCOURSE OF TIME

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Imagine a meteor hurtling to the earth, if only for a second. To presume that this moment represents the whole process, though but a fragment, would be to wipe out its true nature as an event.

Existence with respect to memory, is a matter of experience.

The fragment, representing the whole, is a conceit of the temporality of the present.

Existence, in this sense, would be neither an eternal present, nor any kind of present.

THE DISCOURSE OF TIME

In temporalist philosophy, the tenses of the verb "to be," should be considered primary. This philosophy of nature in the present tense, seeks to understand the world as centered in a present, and locate past and future, meanings and possibilities, in a conceptual relation to it.

Present is marked by its becoming, and its disappearing. The present, projects a course that implies a past and future, and yet both are effectively denied existence. Thus reality is a function of both existence and non-existence.

The world is a world of events.



A world of events is quite unlike the postulation of the Greek philosopher, Parmenides, who argued reality is not separate from temporality.

Parmenides argued that to 'be' *cannot come into being because "nothing comes from nothing."*

In *The Way of the Truth*, the philosopher explained how existence is timeless, uniform and unchanging.

In the *Way of Opinion*, the world of appearances, is explained as false and deceitful.

Correspondingly, *that which is not - exists*, but can never predominate.

Historically, tradition often invented or constructed, has always been based on selections and exclusion, that gave shape to cultural and social life.

Up to the 1980s, Modernist culture concerned itself with *present futures*. The future was considered hope for the present, while the present denied the past. After the 1980s, there was a conceptual shift to *present pasts* where experience and the notion of time is explained historically and phenomenologically. In other words, the present is a re-presentation of a re-constructed past.

At stake in the current history/memory debate is not only a disturbance of our notions of the past, but a fundamental crisis in our imagination of alternative futures.

The act of remembering is always in and of the present, while its referent is of the past and thus always absent.

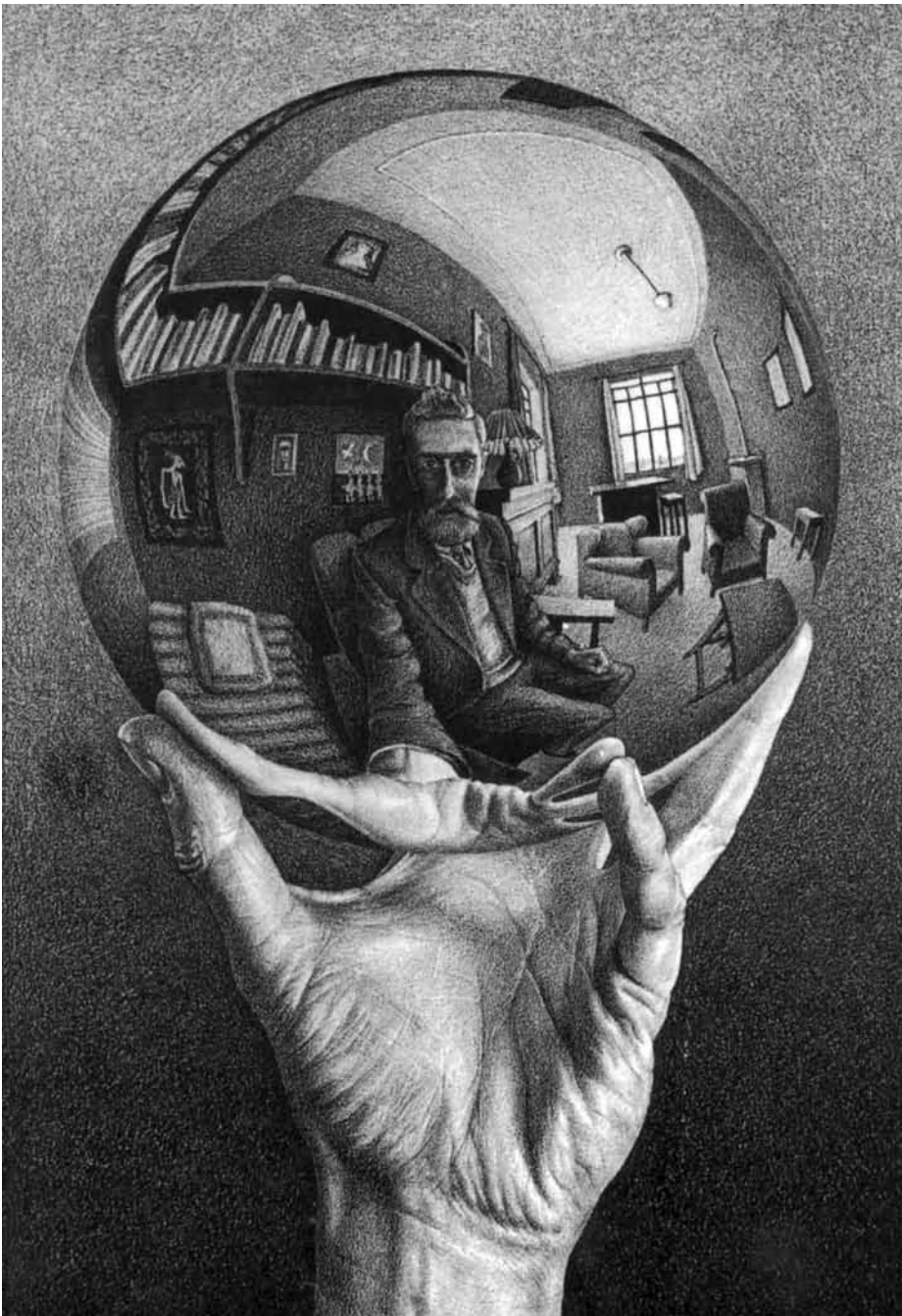
HYPERTROPHY OF MEMORY NOT HISTORY

The shift to Present-Pasts meant the fabrication/mythologizing/reconstructing of history in place of which no temporal locus exists.

Combined with the exponential trends in information production, not only do we have an abundance of information that we call history, nor understand our connection to, but have necessitated the production of memory artificially, in order to rationalize our relation to multiple histories.

The pluralisms of history has given way to the *hypertrophy* of memory, which is a consequence of memory being not easily defined culturally, sociologically or scientifically.

The contemporary 'Culture Industry' exploits hot themes and popular topics, where acts of forgetting promote this industry's fast-paced mechanism of declaring obsolescence. Consequently, contemporary culture has an obsession with memory, what constitutes experience and how it is lost.





MECHANISMS OF HYPERTROPHIC MEMORY



Inevitably, every act of memory carries with it a dimension of betrayal, forgetting, and absence.

Hypertrophic, a term adapted from medical nomenclature, describing the abnormal and uncharacteristic enlargement and saturation of memory in a cultural context. Key facets of this contemporary condition are outlined below:

POPULISM

The belief in the value of belonging to a group or culture, which is to a greater degree anti-political, different from, and opposed to nationalism.

EXPRESSIONISM

The doctrine that human activity in general, and art in particular, expresses the entire personality of the individual or the group. Objects are not detached from their makers, and is by inference, intelligible to the extent that this relationship is cohesive.

HOMOPHILY

Within a globalized, highly commodified notion of culture, as we co-opt and produce memory exponentially, we lose a certain heterogeneity in our identity, and increasingly share likeness rather than difference.

PLURALISM

The belief, not merely in the multiplicity, but in the incommensurability, of the values of different cultures and societies, which suggests an incompatibility of equally valid ideas. This is an implied revolutionary corollary, suggesting that the classical notions of an ideal man and an ideal society are incoherent and meaningless.

PLACING MEMORY

The urban memory debate, is one in which aspects of the city town, or vil-
lage - hidden quarters, alleys or buried
artifacts - are revived into a modern
setting, so as to provide an added di-
mension to the cultural appreciation of
the built environment. Additionally, ab-
stractions such as memories, historical
events or folklore from a previous gen-
eration are captured, reinterpreted and
given a role in redefining the sense of
what the place was... and is.

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LAURENSST

NEW BOWERY

FAIRST

NEW CHAMBERS
STREET

GOUVERNEUR
LANE

CHATHAMST

HOBOKENST

JACOBST

CHAPELST

ROSEST

WILLIAMST

CAROLINEST

HAGUEST

DEPEYSTER
STREET

BISHOP'S
LANE

Often finding expression in public art
and urban signifiers such as plaques,
street signs, refurbishments or ab-
stract references to historic objects,
mnemonic hypertrophy reinstates
people and places past. This allows
us to reclaim access to our place in the
development of the urban context, with
the intent to hold onto the past.

JONES^{LANE}

CLIFFST

PARTITIONST

FERRYST

STREET NECROLOGY OF LOWER MANHATTAN

ROBINSONST

THE POLITICS OF IDENTITY



Urban memory, resides in an intuitive relationship to events. The problem with such an empirically derived approach, is that it downgrades a rational and contextualized understanding of place-making history-of actions and consequences-and replaces it with a celebration for the spontaneity of the moment; the natural; the 'relevant.' As such, using (past) memories as a focus for a future vision, can only be a recipe for stagnation in the present.

Belfast's *Shipyards Memorial Wall* for example, depicts the 'rich heritage' of the Harland and Wolff site that built the Titanic nearly a century ago.

Locals are encouraged to tie pictures to the wall, of objects that have a personal memory of the site. This act is intended to 'make a mark,' to create a sense of place and purpose, on behalf of the community. As it happens, real memory is being manipulated through such vacuous performances, expressed by the fact that hostile, antagonistic or partisan memorabilia - the essence of the shipyard's (and the city's) troubled history - are not permitted in this exhibition.

It would seem that this is the latest in a long line of urban memorials that air brushes the true 'rich heritage' of sectarianism out of the history of the area. Such is the desire for communality, that only '*correct*' memories are tolerated, usually resulting in real history being forgotten. Removed from any political context, the result of urban memory practices, is often simply the celebration of attachment to place for its own sake. Whereas competent urbanists aspire to provide a transformative impact on the public sphere with their projects, urban memory is often simply a tool to create a sense of passive introspection.

CULTURAL PALIMPSEST

Real civic history is often demeaned by the celebration of any old snippet of historical memory, which is not even left to be discovered for ourselves, but is revealed, signposted and flaunted in order to give people a clear point of 'connection.'

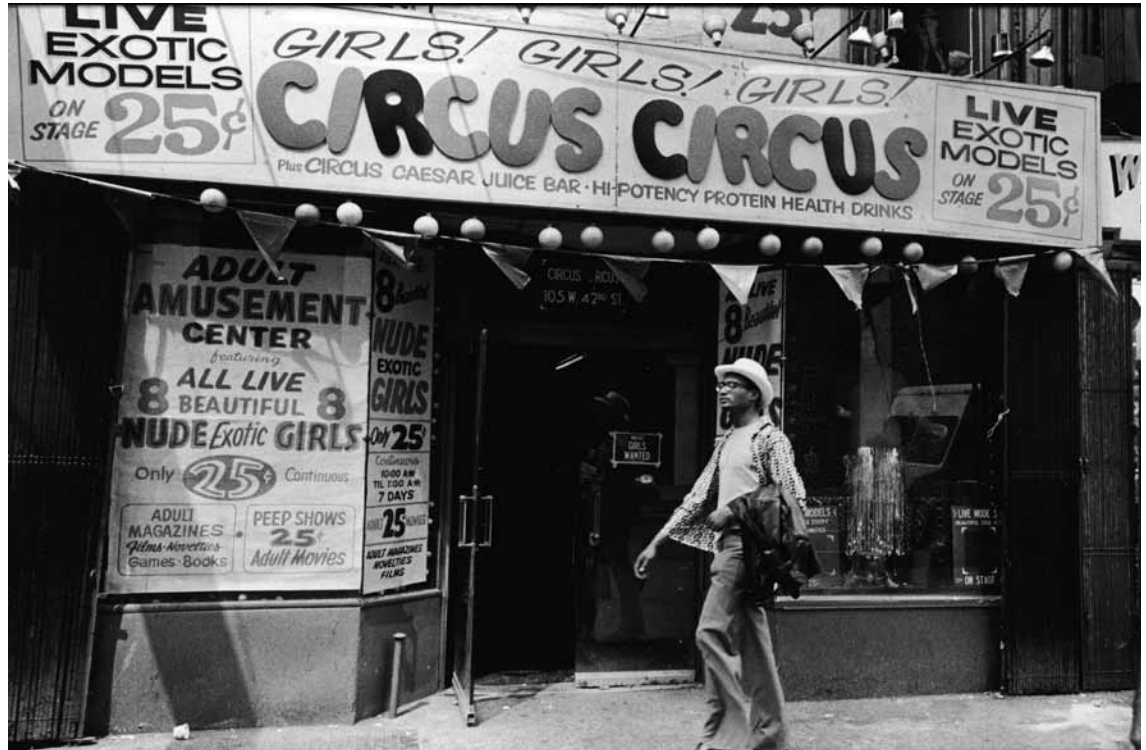
In the attempt to harness nostalgia and foster a sense of collective memory... the development of museums and anchoring institutions... all help to sanitize spaces and provide an image of enjoyable leisure and endless present.

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Rather than turning Times Square into an office wasteland populated by three piece suits, the recent re-development directed by Robert Stern, acknowledges the space as a center of theatres, entertainment and advertising culture. The relentless commercialization from the likes of Disney however, provokes what intrinsically is popular culture.

Whose truths are constructed?

Are false memories erected?



Rebuilding can be as symbolic as the destruction that necessitates it. Rebuilding, whether carried out by perpetrators, or their victims, can also serve to mask the past, to erase the gaps, the voids, and the ruins that bear witness to history. Whoever rebuilds, does so in a situation of power relations, reflecting the post-destruction context.

Memory and forgetting are roped together intrinsically. What is remembered both individually and collectively, is partial, and a reconstruction of meaningful, though not necessarily accurate identity.

It is interesting to note that despite the Nazi perversion of Mickey Mouse as a Judaic-Negroid cultural virus, like everybody else in Cold War Europe, Germany embraced these cultural imports from America.

Such 'popular culture' opened a window to the world enabling a whole generation to define itself untraditionally in the midst of the rubble and ruins left by the Third Reich.

Later, as is well documented, it was decried as American cultural imperialism.

MIMETIC COMMODIFICATION

The clamor for 'participation,' 'engagement,' 'recognition,' 'inclusion,' 'community,' have resulted in desires which are often unspoken primarily because nobody really knows that they desire.

Memory is now marketed as explicitly *political*, through the mobilization of *mythic pasts*. The real can be mythologized, just as the mythic may engender strong impressions of reality.

Many mass market memories are "imagined memories" at conception, and are thus more easily forgettable than lived memories. Memory and forgetting are however, indissolubly linked to each other. Memory is but another form of forgetting, and forgetting a hidden form of memory.



The contemporary public obsession with memory clashes with an intense public panic about origins and oblivion. This is as a direct result of public memory not being layered in time or collectivized in sociological sense. Media-saturated culture creates an overload, which prompts forgetting.

The clashing between specific social and ethnic groups, and the resultant fragmented memory politics, raises the question as to whether forms of collective consensual memory are even still possible today.



We want to capture the entire human experience throughout history. Film, video, audio. We are interested in those fields too.

Doug Rowan, Corbis's CEO.

Never forget...The fear of forgetting is a paradigm, conceptually borne out of the need for a proper archival site, necessary to nurturing human memory. The more we are asked to remember in the wake of the information explosion and the marketing of memory, the more we seem in danger of forgetting, and the stronger the need to forget. At issue is the distinction between usable pasts and disposable data.

We counteract this fear with strategies of private and public memorialization, through a desire to anchor ourselves in a world characterized by an increasing instability of time and fracturing of lived space.



HOLOCAUST AND THE GLOBALIZATION PARADOX

The Holocaust, is cipher (coded message) for the 20th century as a whole, and the failure of the Age of Enlightenment. The Holocaust has become a totalizing discourse through postmodern thought, allowing for the particularization and localization of expression. Importantly, these localizations are historically, and politically distinct from the original event. The Holocaust, as a discourse that is trans-national, loses its quality as index of the specific historical event, and begins to function as a metaphor for other traumatic histories and memories. Adorno argued that *commodification = forgetting*, where the *instant* consumer is linked to a slow but palpable transformation of temporality at the complex intersection of technological change, mass media, and new patterns of consumption.



The fatal crushing of American activist, Rachel Corrie, by an Israeli bulldozer, at she tried to protect Palestinian homes from destruction in 2003.

Musealization, is no longer tied to the institution of the museum, but has come to infiltrate all areas of everyday life. This is a function of Modernization, which reflects the atrophy of valid traditions, a loss of rationality, and the entropy of stable and lasting life experiences.

The ever-increasing speed of technical, scientific and cultural innovation, produces ever larger quantities of the soon-to-be-obsolete, and it objectively shrinks the chronological expansion of what can be considered the (cutting edge) present at any given time.

In this sense, the *museum effect*, while attempting to compensate for the loss of stability, by offering traditional forms of cultural identity to a destabilized modern subject, produces cultural traditions that have themselves been affected by modernization through digital and commodified recycling.

Contemporary memory is a representation of, and belonging to, the present.



DESTRUCTION OF MEMORY - ARCHITECTURE AT WAR



The continuity of civilized society is echoed in the fragility of its monuments. By way of example, the Nazi destruction of German synagogues on *Kristallnacht* in 1938 was "*an act of dehumanization and segregation so as to deny a people its past as well as its future.*"

Out of sight, literally became, out of mind, for both the oppressor and oppressed. Unlike the experience of other religious or ethnic groups, the reality of Jews, their presence in the community and nation, was never denied. The purpose of the *Final Solution* to the 'Jewish Question', as formalized at the Wannsee Conference on January 20th, 1942, was the intention to eradicate a race and all evidence of its culture, apart from the representative examples of Judaica that would be hosted in a museum in Prague. This was victory represented as archaeology.

"The Jews were not to be annihilated and then forgotten, but to be annihilated and remembered forever. Eternal death was not to be oblivion, but the torture of being eternally remembered by the persecutors."

Despite all the destruction, it was the built presence of a people, commercially and symbolically, not the people themselves, that was the primary target on *Kristallnacht*. The attack on the buildings was however, a rehearsal, for an assault on people who had been progressively dehumanized and humiliated, a softening-up process for the killing to come. It was also an act of cultural genocide in its own right. It created a people without a built cultural record.



DESTRUCTION OF MEMORY

ARCHITECTURE AT WAR

War is not an independent phenomenon, but the continuation of politics by different means.

There is nothing intrinsically political about the style of a city's buildings. Classicism as an aesthetic for example, has served well as an urban model for fascism, Stalinism or liberal democracy in Berlin, Moscow and Washington, D.C.

Modernism too, while stamped out by Hitler, and long linked to the left, was considered valid in Mussolini's Italy.

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The design and production of architecture is saturated with ideological content. Buildings are not political, but are politicized by why and how they are built, regarded and destroyed.

All conflicts, whether distinctly ethnic, economic or expansionist, invoke the notion of the other, through nationality, race, class, religion ideology or values.



Vladimir Tatlin - *Monument to the Third International* (1920), a Constructivist sculpture that served Stalin's propaganda, while surreptitiously promoting the Avant-garde, and creative individual ex-



BERLIN



WASHINGTON, D.C.



ROME

CULTURE OF NON-VIOLENCE



The reality and reliability of the human world rests primarily on the fact that we are surrounded by things more permanent than the activity by which they were produced.

Buildings are destroyed violently in times of peace in the name of progress, although it is more difficult to separate modernization and industrialization from classes and groups within society that are all part of the continuous remaking of the urban environment.

Demolition has often been used to break up concentrations of resistance among the populace. The Haussmann Plan, (right) was an aggressive modernisation programme of Paris, led by the Seine prefect, Baron Georges-Eugène Haussmann, that violently cleaved through slums housing political antagonists of the monarchy. The creation of clear, wide boulevards, allowed for the practical implementation of cannons and infantry to suppress uprisings.

Benign or culpable neglect, is a more common phenomenon. This may include the bastardization or demolition of a building that no longer has a community to serve it or where their buildings lack the economic or political power to resist gentrification.

Buildings and shared spaces can be a location in which different groups come together through shared experience. Collective identities are forged and traditions invented.

It is architecture's very impression of fixity that makes its manipulation a persuasive tool. In this sense, selective retention and destruction can reconfigure this historical record, and the facade of fixed meanings brought to architecture, can be shifted.

To lose all that is familiar - the destruction of one's environment - can mean a disorientating exile from the memories they have invoked. Buildings gather meaning to them by their everyday function, by their presence in the townscape and by their form. We recognize in part, our place in the world, by an interaction with the built environment, and by remembering ours and others experiences, so as to create social identity located in time and place. The built environment is merely a prompt, a corporeal reminder of the events involved in its construction, use and destruction.

Modern memory is above all archival. It relies entirely on the materiality of the trace, the immediacy of the recording, the visibility of the image.

Memory is simply what was called history in the past. Now the two have merged. If this premise is accepted, that the material trace is crucial to history and memory, then this may explain why the targeting of architecture is such a prevalent phenomenon.

The leveling of architecture has real-world consequences for the future well-being of communities, especially those repressed. The struggle of man against power, is the struggle of memory against forgetting.



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